

# DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts



The Installation Ceremony of Thespian Troupe 1100, Green Lake, Wisconsin, High School, Mrs. Marjorie H. Learn, Sponsor.

## IN THIS ISSUE

### 40 COSTUMES FOR \$3.17

By DOROTHY E. ALDRICH and MRS. ROBERT G. SHAW

### I TEACH CREATIVE DRAMATICS

By AGNES HAAGA

### THESPIANS ACT IN PASSION PLAY

By DON C. SWANSON

### TELEVISION: PAST, PRESENT, FUTURE

By SI MILLS

### STAGE LIGHTING FOR HIGH SCHOOL THEATRES

By JOEL E. RUBIN

### LA COMEDIE-FRANCAISE

By PAUL MYERS

### THE STYLES OF SCENERY DESIGN

By WILLARD J. FRIEDERICH

# A History of the American Theatre (1700-1950)

By Glenn Hughes

The complete history of the theatre and stage in America for the first time is encompassed in a single, popular price volume. The result is a monumental work, magnificent in scope and achievement.

The fabulous events, the memorable moments and the immortal figures of the American stage, from the very beginning of its history in 1700 to the mid-century year of 1950, are here recorded in scrupulous and scholarly detail.

There is no longer any excuse for the American scene to be

slighted in the study of the history of drama, or for American students of the drama to be ignorant of their native inheritance and of the contribution of the American theatre to contemporary culture.

A HISTORY OF THE AMERICAN THEATRE is one of the few necessary books in every library of the drama. It will be a standard and indispensable reference for many years to come.

To be published this fall. About 700 pages. **Price, \$5.00**

## NEW THEATRES FOR OLD

By Mordecai Gorelik

A stirring account of the rise and fall of stage and screen techniques — in playwriting, acting, directing and scene design — against a background of momentous social and political changes.

"There has not been a theatre book to compare with it for a long time. It gives me a renewed interest in our theatre." —Brooks Atkinson, Dramatic Critic, N. Y. Times.

"Its author defines his terms with a very new lucidity, and estimates quantities and qualities and styles and symptoms with brilliance and sobriety." —Orson Wells in the *Saturday Review of Literature*.

"Students will find it of enormous value as a plunge-board into a sea of healthy thinking about the theatre as we know it now and as it is likely to be known in the future." —George Freedley, Dramatic Critic, N. Y. Morning Telegraph.

"Every dramatist should be made to read this work." —Walter Prichard Eaton, N. Y. Herald Tribune.

Illustrations, Glossary, Bibliography and Index. **Price, \$3.75**

## REFERENCE POINT

By Arthur Hopkins

A practical book on Stage Direction and Production by a foremost Broadway Producer. It is a theatre book based on a series of papers read by Arthur Hopkins at the 1947 Theatre Seminar at Fordham University for drama teachers, directors and students from all parts of the country. "I want to stand up and cheer . . . Mr. Hopkins combed his memories, reflected on his principles and came up with some mighty sound, helpful and even inspiring comment. Common sense plus." —Harry Hansen, N. Y. World-Telegram.

"What gives interest to any book, or any creative production, for that matter, is the personality which produces it, and Arthur Hopkins is a remarkable and distinguished character in the world of the theatre. The book is addressed to theatrical folk and any producer or actor who does not read it will be remiss in his duty and negligent of his pleasure." —William F. McDermott, Cleveland Plain Dealer. **Price, \$2.50**

## GENERAL PRINCIPLES OF PLAY DIRECTION

By Gilmore Brown and Alice Garwood

Gilmore Brown of the Pasadena Community Playhouse has, with the help of Alice Garwood, written a full and consistent account of the way he brings scripts to life on his stage. An extremely useful book for High School and College directors. **Price, \$2.50**

## HOME BUILT LIGHTING EQUIPMENT FOR THE SMALL STAGE

By Theodore Fuchs

Designed for high schools and other producing groups with limited budgets, this volume presents a series of fourteen simplified designs for building various types of stage lighting and control equipment. Now there is no reason to let the lack of proper equipment mar your next production. **Price, \$3.00**

## THE BUSY SPEAKER'S POCKET PRACTICE BOOK

By Belle Cumming Kennedy and Patricia Challengren

A Concise Manual of Tested Exercises for Voice and Speech Improvement prepared for Public Speakers, Actors, Clergymen, Students and Teachers.

Written for those who are prepared to give a few minutes every day to the building of music, power and clarity into speech. **Price, \$2.00**

## MAKE-UP

By John F. Baird

Illustrated by Lee Mitchell

This new revised edition clearly and thoroughly discusses the great changes which have been made in make-up and the production methods, lighting, plays, and the various other factors affecting it. The book offers complete material for a make-up course so that it can be used both as a text for the student and as a reference for the instructor. **Price, \$1.75**

## PROBLEM-PROJECTS IN ACTING

By Katherine Kester

This supplementary text-book will be welcomed by instructors seeking suitable material for teaching beginning students the tools of the trade. There are here presented thirty scenes. The problem-project is a simple dramatic unit which places emphasis on one important problem, and at the same time interrelates the various problems involved in acting. **Price, \$1.75**

## MODERN ACTING: A MANUAL

By Sophie Rosenstein, Larrae A. Haydon and Wilbur Sparrow

The fundamentals of acting, as taught at the University of Washington, are compressed clearly and usefully in the pages of this book. The approach and the method are described and illustrated so that others may adopt them and profit by them. **Price, \$1.75**

# SAMUEL FRENCH

THE HOUSE OF PLAYS

25 West 45th Street, New York 19, N. Y.

(Founded 1830)

7623 Sunset Blvd., Hollywood 46, Calif.



## As I See It...

### DOWN TEXAS WAY

Approximately 30 drama teachers of Texas met at Texas Christian University to discuss "Minimum Requirement for the Teacher and Student in Drama" and "Certification of Teachers of Speech-Drama in the Public Schools of Texas." The recommendation finally adopted by a large majority was that **30 hours credit in Speech-Drama be required for high school teaching. Three cheers for Texas!**

### OUT PENNSYLVANIA WAY

The tentative dates set for the second Eastern Regional Thespian Conference is April 4 and 5, 1952, to be held at Reading Senior High School, Reading, Pa., with Troupe 416 as host. The entire program will be in charge of Miss Mildred B. Hahn, Regional Director of Pennsylvania. **I wouldn't miss it for the world! Shall I see you there?**

### OUT MONTANA WAY

Here is a summary of a Resolution passed by the Senate of the State of Montana and spread upon the records of the Senate Journal: "A Resolution to the Dramatics and Music Departments of Helena High School, the Director and Members of the Cast and Staff of the Production, **Abe Lincoln in Illinois**, the Helena High School Band, the Helena High School Philharmonic Choir and the Directors Thereof, and to the Principal and Faculty of Helena High School, Expressing Appreciation of the Splendid Performance and Musical Support of the Production, **Abe Lincoln in Illinois**, and the Generous Invitation to Members of the Senate of the State of Montana to be Guests of Honor at the First Performance." The entire production was under the direction of Mrs. Doris Marshall, newly elected Assistant National Director, Regional Director of Montana, and Sponsor of Thespian Troupe 745. **Here's really an excellent job in Public Relations!**

### DOWN TENNESSEE WAY

An Oscar to Ethel W. Walker, formerly Regional Director of Tennessee and sponsor of Thespian Troupe 428, Cumberland County High School, Crossville, for her years of service as teacher and as a Thespian Sponsor. Miss Walker retires this year. **Thanks, Miss Walker, from all of us on the National Council.**

### FROM ME TO YOU

My personal appreciation to all you Sponsors who offered me encouragement after I assumed this office last July. It hardly seems possible that this is my eighth issue of **DRAMATICS**, that my first year is drawing to its close. **Whatever success I have attained is measured by your opinions; what others say is unimportant.**

Have fun this summer; and remember it's **10** in '52.

—LEON C. MILLER

# DRAMATICS

(**DRAMATICS** is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools.)

MEMBER OF THE EDUCATIONAL PRESS ASSOCIATION OF AMERICA

Address: Dramatics, College Hill Station, Cincinnati 24, Ohio

\$2.50 Per Year

Volume XXII, No. 8

50c Per Copy

## CONTENTS

### Articles

Newly-Elected National Thespian Officers .....	3
40 Costumes for \$3.17. <i>By Dorothy E. Aldrich and Mrs. Robert G. Shaw</i> ..	4
I Teach Creative Dramatics. <i>By Agnes Haaga</i> .....	6
Thespians Act in Passion Play. <i>By Don C. Swanson</i> .....	8
Television: Past, Present, Future. <i>By Si Mills</i> .....	10
Stage Lighting for High School Theatres. <i>By Joel E. Rubin</i> .....	12
La Comedie-Francaise. <i>By Paul Myers</i> .....	14
Styles of Scenery Design: <i>Permanent and Multiple Sets.</i> <i>By Willard J. Friederich</i> .....	16

### Departments

Radio Program of the Month: <i>Screen Directors' Playhouse.</i> <i>By Si Mills</i> .....	18
Drama for Children. <i>By Louise C. Horton</i> .....	20
Screen: <i>Make-up and Hairdressing.</i> <i>By H. Kenn Carmichael</i> .....	22
Theatre on Broadway. <i>By Paul Myers</i> .....	24
The Play of the Month: <i>Staging Ladies and Huzzars.</i> <i>By Wylie Fetherlin</i> ...	26
On the High School Stage .....	28
Index to Volume XXII .....	31
Brief Views. <i>By Talbot Pearson</i> .....	32

### EDITORIAL STAFF

<b>Editor:</b>	
Leon C. Miller .....	College Hill Station Cincinnati 24, Ohio
<b>Business Manager:</b>	
Leah L. Watson .....	College Hill Station Cincinnati 24, Ohio
<b>Contributing Editors:</b>	
Paul Myers .....	Theatre Collection, Public Library New York, New York
Willard J. Friederich .....	Marietta College Marietta, Ohio
Si Mills .....	New York, New York
Joel E. Rubin .....	Yale University New Haven, Conn.
<b>Department Editors:</b>	
Earl W. Blank .....	Northeastern State College Tahlequah, Okla.
H. Kenn Carmichael .....	Los Angeles City College Los Angeles, Calif.
Si Mills .....	New York, N. Y.
Paul Myers .....	Theatre Collection, Public Library New York, N. Y.
Louise C. Horton .....	Detroit, Mich.
Talbot Pearson .....	Baton Rouge, La.
<b>Advisory Editors:</b>	
Barbara Wellington .....	B.M.C. Durfee High School Fall River, Mass.
Jean E. Donahey .....	Senior High School Brownsville, Pa.
Dina Rees Evans .....	Heights High School Cleveland Heights, Ohio
Harry T. Leeper .....	East Fairmont High School Fairmont, W. Va.
Marion Stuart .....	Senior High School Champaign, Ill.
Eimer S. Crowley .....	Junior High School Idaho Falls, Idaho
Blandford Jennings .....	Clayton High School Clayton, Mo.
A. S. Gillette .....	University of Iowa Iowa City, Iowa
Charlotte B. Chorpenning .....	Goodman Theatre Chicago, Ill.
Paul F. Opp .....	Fairmont State College Fairmont, W. Va.

**DRAMATICS** is the national publication for the advancement of dramatic arts in education and recreation. Critical or editorial opinions expressed in these pages are those of the authors and **DRAMATICS** assumes no responsibility. Manuscripts and photographs submitted to **DRAMATICS** should be accompanied by self-addressed envelope and sufficient postage for their return. While all due care is taken of them, the publishers cannot be responsible for the return of unsolicited manuscripts or photographs.

### SUBSCRIPTION RATES

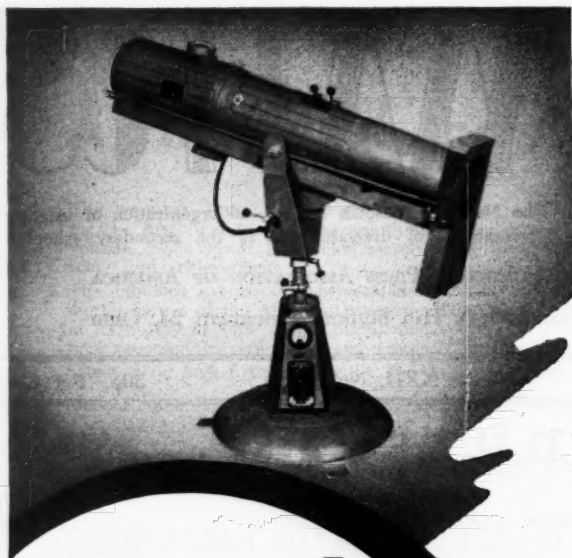
One year subscription—U.S.A. ....	\$2.50
One year subscription—Foreign .....	3.00
Canada and Newfoundland .....	2.75
Single Copy .....	.50
Back issues, per copy .....	.50

### RATES TO MEMBERS OF THE NATIONAL THESPIAN SOCIETY

Troupe Sponsors .....	Gratis
Thespian Student Subscription: (One year subscription included in life membership of \$1.50).	
Thespian Student Renewal Subscription: \$1.50 per year, as long as student remains in high school.	

**DRAMATICS** is published monthly (eight times) during the school year at College Hill Station, Cincinnati, Ohio, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Date of publication: Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, Mar. 1, April 1, and May 1. Barbara Wellington, National Director; Blandford Jennings, Assistant National Director; Leon C. Miller, Secretary and Treasurer. Jean E. Donahey, Senior Councilor; Marion Stuart, Senior Councilor.

Entire contents copyright, 1951, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U.S.A. Title registered United States Patent Office.



# Here's Your Cue

When buying spotlights follow the lead of those who know a sharp, dazzling snow-white spot when they see one... buy,

# STRONG TROUPER High Intensity Arc SPOTLIGHTS



## 6½ TIMES BRIGHTER HEAD SPOTS

Sharp edges from head spot to flood. Horizontal masking control can be angled at 45 degrees in each direction. Fast-operating color boomerang accommodates six slides. Height-adjustable mounting stand. Can be plugged into any 110-volt convenience outlet.

## Just a few of the many users of STRONG TROUPER SPOTLIGHTS

### THEATRES

State, Sycamore, Ill.  
Congress, Saratoga, N. Y.  
Paramount, Syracuse, N. Y.  
Olympic, Watertown, N. Y.  
Victory, New London, Conn.  
Howard, Washington, D. C.  
Grand, Evansville, Ind.  
Campus, Denton, Texas  
Miracle, Coral Gables, Fla.  
Miami, Miami, Fla.  
Valley, Cincinnati, Ohio  
State, Baltimore, Md.  
E.A.R., Chicago, Ill.  
Oriental, Denver, Colo.  
Dream, Kansas City, Mo.  
Crest, Fresno, Calif.  
Broadway, Charlotte, N. C.  
Bijou, Montreal, Quebec, Can.  
Huntington, Huntington, Quebec, Can.

### HOTELS

Statler, Washington, D. C.  
Copley Plaza, Boston, Mass.  
Palmer House, Chicago, Ill.

### TV STUDIOS

WGN-TV, Chicago, Ill.

### ARENAS

Hershey Arena, Hershey, Pa.  
Hobart Sports Arena, Troy, Ohio  
Chanute Air Force Base, Rantoul, Ill.  
Sports Arena, Toledo, Ohio  
Community Centre Ice Arena,  
Sudbury, Ontario, Can.  
Springfield Hockey Rink,  
W. Springfield, Mass.  
Grand Rapids Stadium, Grand Rapids, Mich.

### COLLEGES

University of Denver Field House,  
Denver, Colo.

University of Kentucky Coliseum,  
Lexington, Ky.  
Rensselaer Polytechnic Institute,  
Troy, N. Y.

### ICE SHOWS

Ice Vogues  
Ice Capades  
Holiday on Ice  
Ice Cycles  
Ice Parade  
International Ice Review

### LODGES

Masonic Temple, Hammond, Ind.  
Medina Temple, Chicago, Ill.  
Scottish Rite Temple, Dayton, Ohio  
Zembo Shrine, Harrisburg, Pa.

### INDUSTRIES

Anaconda Copper Mining Co.,  
Anaconda, Mont.  
Coca-Cola Bottling Co., Du Quoin, Ill.  
Eastman Kodak Athletic Assn.,  
Rochester, N. Y.  
Pontiac Motor Division General Motors,  
Pontiac, Mich.

### TRAVELING SHOWS

Gene Autry  
Skating Vanities

### AUDITORIUMS

Peabody Auditorium, Daytona Beach, Fla.  
The Coliseum, Sioux Falls, S. D.  
Corn Palace, Mitchell, S. D.  
Milwaukee Auditorium, Milwaukee, Wis.  
Civic Auditorium, Seattle, Wash.  
Civic Auditorium, San Jose, Calif.  
Municipal Auditorium, Ft. Lauderdale, Fla.  
Lynn Memorial City Hall, Lynn, Mass.  
Sioux City Auditorium, Sioux City, Ia.  
Municipal Auditorium, Birmingham, Ala.  
City Auditorium, Jackson, Miss.

Drawing only 10 amperes from any 110-volt A.C. convenience outlet, the Trouper makes the use of heavy rotating equipment unnecessary. With an adjustable, self-regulating transformer an integral part of the base, the Trouper is ideal for traveling shows. Mounted on casters it's easily portable and readily disassembled for shipping.

The high efficiencies of the Trouper are largely attained by the optical system which utilizes a silvered glass reflector and a two-element variable focal length lens system. The automatic arc control maintains a constant arc gap, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

## THE NEW STRONG TROUPERETTE INCANDESCENT SPOTLIGHT

... for small theatres, schools, night clubs, TV studios and industrial shows; where physical dimensions and price are factors and where the tremendous light volume of an arc lamp is not necessary.

## PROJECTS FAR MORE LIGHT THAN ANY CONVENTIONAL INCANDESCENT SPOTLIGHT

This increased brilliancy is made possible by a variable focal length objective lens system, a 5¼-inch silvered glass reflector, and Fresnel lens used with a standard 115-volt, 1000-watt prefocused projection type bulb.

As contrasted to the conventional incandescent spotlight, with which the spot size is varied solely by iris, to result in substantial light loss, the Troupette utilizes all the light through most of the spot sizes.

### THE STRONG ELECTRIC CORPORATION

"The World's Largest Manufacturer of Projection Arc Lamps"

104 City Park Avenue

Toledo 2, Ohio

Please send free literature on the ☐ Strong Troupette Incandescent  
Spotlight; ☐ Strong Trouper Arc Spotlight.

Name

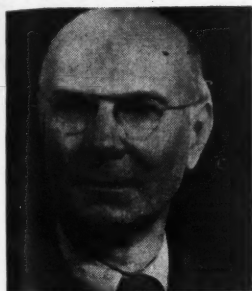
Company

Street

City & State

DRAMATICS





NATIONAL DIRECTOR  
**BLANDFORD JENNINGS**  
CLAYTON HIGH SCHOOL,  
CLAYTON, MO.

Sponsors and members of The National Thespian Society will face great responsibilities and even greater privileges during the next five years. We can look forward to further growth with a correspondingly larger influence nationally in the theatre and its allied arts. We shall share in and influence the mental and emotional development of our fellow workers. And whether it falls to our lot to help maintain the morale of a country at war or to provide absorbing activities for young people in a land at peace, we can be assured that our contribution will be educationally worth while.

BLANDFORD JENNINGS



BOARD OF TRUSTEES  
**H. T. LEEPER**  
EAST FAIRMONT HIGH SCHOOL,  
FAIRMONT, W. VA.



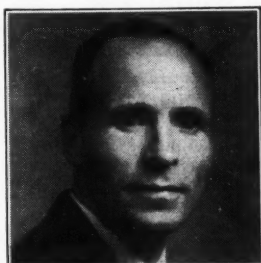
SENIOR COUNCILOR  
**BARBARA WELLINGTON**  
B. M. C. DURFEE HIGH SCHOOL,  
FALL RIVER, MASS.



ASSISTANT NATIONAL DIRECTOR,  
**MRS. DORIS MARSHALL**  
HELENA HIGH SCHOOL,  
HELENA, MONT.

## THE NATIONAL THESPIAN SOCIETY NEWLY-ELECTED NATIONAL OFFICERS

JULY 1, 1951 - JUNE 30, 1956



BOARD OF TRUSTEES  
**PAUL F. OPP**  
FAIRMONT STATE COLLEGE,  
FAIRMONT, W. VA.



BOARD OF TRUSTEES  
**EARL W. BLANK**  
NORTHEASTERN STATE COLLEGE  
TAHLEQUAH, OKLA.



SENIOR COUNCILOR  
**JEAN E. DONAHEY**  
SENIOR HIGH SCHOOL,  
BROWNSVILLE, PA.

### WELCOME TO OUR NEWEST COUNCIL MEMBER ELECT

Mrs. Doris Marshall, Regional Director of the State of Montana and sponsor of Troupe 745, Helena High School, was unanimously elected Assistant National Director at the Fifth National Convention of our Society, New York, last December. From her past achievements in the field of Dramatic Arts she is well qualified to assume the responsibilities which are the lot of our National Officers.

She is a graduate of the State College of Washington, attended summer sessions at the University of Washington, State College of Washington, University of Idaho, Northwestern University, and the Interlochen Music Center. She was the recipient of a Rockefeller Assistantship which qualified her to study with the famous Carolina Playmakers at Chapel Hill, N. C., at which time she wrote a play of the Northwest Country. This play was produced in the Folk Theatre at Chapel Hill.

Mrs. Marshall has been active in Dramatics and other educational circles as follows: President of the North Idaho Education Association, Secretary for several terms of the Northwest Speech Association, USO Club Work, and Delegate to the ANTA Assembly last January. She is the founder of Thespian Troupe 190 at Coeur D'Alene, Idaho.

She will inaugurate this summer a fully-accredited summer theatre at Frontier Town, Montana, in the beautiful Rockies and will in addition sponsor a children's touring theatre in which both high school and grade school children will participate along with the Frontier Players. This project is the first of its kind in the Northwest.

Our warmest congratulations to our newest council member elect!



EXECUTIVE SEC.-TREAS.  
**LEON C. MILLER**  
COLLEGE HILL STATION,  
CINCINNATI 24, OHIO



Twenty-two of the 40 costumes which were made for \$3.17 for *Rip Van Winkle*, a production of the Keene Children's Theatre, Inc., Keene, N. H.

## 40 Costumes for \$3.17

By DOROTHY E. ALDRICH and MRS. ROBERT G. SHAW

Nobody of course would set out to costume 40 characters found in the children's play, *Rip Van Winkle*, for \$3.17. The idea is absurd! And we didn't start out to do it either, but when all the results were in, believe it or not, that was the final score.

Of course we couldn't even have made a beginning without the generous donations of material which came in. But the point is that most of the things we received were those that any household has lying around and is glad to be rid of.

Cast-off coats, curtains, and draperies; scraps of upholstery material; old shirts and pajama pants; remnants of dress goods and slip-cover material; yarn; aluminum paint; linoleum—there is almost no end to the list. And above all else, sheets and more sheets, broken in the middle, but still strong and tough on the edges, were contributed.

To make a start, we cut Rip a tan wool coat for the first act from a coat that was given us. His brown pants had started life as a pair of velvet draperies. His rust-colored rayon jabot was made from scraps of material, and so was his flowered cotton vest.

We were lucky in having the loan of several black three-cornered hats, suitable for "gentlemen" of the times. And other hats were given to us. Everybody has old hats kicking around.

One coat was loaned to us, and another was in our wardrobe along with several pairs of baggy "Dutchman's breeches." But two complete outfits, coat and pants, we made up ourselves from black woolen flannel which the donor had bought at a few cents a pound for "rug strippings."

Since sober clothes were the general rule for men of those times, we naturally wanted to indulge their one display

of masculine vanity in the form of fancy vests. These proved simple enough to make in a wide variety of colors and fabrics. They were flowered, embroidered, brocaded, and added a good touch of richness and color to the general scene. The secret of making them was that only small pieces of upholstery fabric and other such rich material were needed to cut the two front sections, which then were anchored to plain cotton backs.

Nick Vedder, who played the genial innkeeper in vest and shirtsleeves, stood out from the rest with a long-tailed stocking cap, cut from a boy's striped jersey. His successor in the third act wore one too. And both wore the badge of their calling, a huge square apron made of heavy white cotton.

For every man in the show there was a pair of silver shoe-buckles. These we had cut from left-over linoleum and finished with aluminum paint, both donated, of course.

And sheets! Sheets, like Duz, can do everything!

Along with a big mattress cover and stacks of unbleached sugar bags, the sheets were cut and dyed in a dozen shades to make skirts and westkits for the village women and children. Embroidery? Oh, yes! A cut-out flower stitched on a bright westkit, or a band of flowered material around a skirt accomplished that. It should be seen to be believed.

Organdy curtains which someone had sent cut out a good supply of Dutch caps. And sash curtains provided little aprons all around.

The two boys appearing among the village children combined the Dutch pants from the wardrobe with new tops. These tops used blue gingham for back and front and sheets again for the full

sleeves and big collar. Huge white buttons used on them were actually sheeting-covered milk bottle caps. A few pieces of black rayon satin were found to make pill-box caps, and the two boys were outfitted.

To complete the tale of the villagers, a simple change was made for the last act. The two ladies who had bit parts in Act One untied their aprons and tied on the full-hipped Martha Washington peplums in their place. The peplums were made from short remnants of flowered dress goods. Thus brought up to post-Revolutionary style, the girls mingled with the crowd in Act Three.

And now to journey on up the mountainside as did Rip himself. Of course the dozen little gnomes he met in his rambling had a good deal of magic about them, but it wouldn't do to wave a magic tenpin and expect them to come tumbling onstage all in suitable attire. Instead, this is what we did:

"Sugar-loaf hats" . . . sheets again, double thick and stiffly starched. "Cock feathers" . . . turkey feathers, to be exact, from a neighboring turkey farm. "Breeches" . . . pajama pants pulled in at knee length and dyed brown. "Jerkins" . . . men's cast-off shirts, collarless, with jagged edges at sleeve and hem, dyed rust and green. Belts were made of shiny black oilcloth, one of the few items bought new for the project. But its cost was low, and it was bought and stitched up by one person as her contribution to the show. The buckles again were of silver-colored linoleum.

Did I almost forget the chin-whiskers? They were a high point in the show. They were red, green, yellow, and orange, and we made them from cotton chenille rug yarn which we bought and entered in our accounts.

The last character in the show to be introduced was the Indian spirit who ruled over the Catskill Mountains. Queen Kitchawan. For her we needed a fringed jacket and trousers, a black wig with long braids, and a headdress



# THESPIAN TROUPE 771 SPONSORS DRAMATIC ARTS FESTIVAL

On January 5, 1951, Thespian Troupe 771 of the Barrington, Ill., Consolidated High School sponsored a dramatic arts festival for all schools in that area of Illinois. Richard Johnson, Thespian Troupe Sponsor, assumed this responsibility and ably prepared a very successful conference.

The program follows: At the opening session after greetings from William E. Herbst, principal, the principal address was given by Clarence Hartzell, experienced actor in radio and television. Verna E. Jumps was in charge of the workshop on acting; Marge Biersach, on directing; Robert C. Seaver, on stagecraft; and Richard C. Johnson, on radio production. The Barrington High School Players next presented pantomime skits from ANNIE GET YOUR GUN.

After dinner the evening performance consisted of two one-act plays by the Barrington Players, which were directed by John Birmingham and Gwenn Bardwell, and scenes from THE BARRETS OF WIMPOLE STREET by the Elgin, Ill., High School Players, directed by Marge Biersach.

of brilliant colored feathers. Yarn for the wig was donated. The feathers were also. Trousers came out of the material on hand. A yard and a half of cotton from a bargain counter made the jacket and was duly added to the budget.

And now for the grand climax, the most wonderful garment of them all . . . for which we didn't pay a cent!

To show Rip's awakening twenty years later in appropriate rags and tatters, something special must be done. So our costume chairman asked at a nearby

woolen mill for the solution of our problem.

She was given a length of brown tweed containing yards and yards of material which had been cut and torn in the shearing process. Useless to anyone else, it was the perfect answer for us. Gleefully the chairman hacked and tore it still more and loosely strung together a sacklike coat and pair of trousers. Tatters of the vest material were sketchily hung between the lapels, and a rag of the rust-colored neck ruffle was added.

The job was done. Any skeptic could see this suit had lain for twenty years

on the forest floor.

So, helmeted in a snowy-white wig and beard, poor old Rip set out down the mountain to look for his home. And though his wig wasn't listed as part of the costuming, it was a joke of the same sort. Glass wool insulation, a new kind which is softer than the well-known kitten's ear, was provided by a local dealer. And the wig and beard, like many other things we used, cost us nothing.

What was the final tally?

Dame Van Winkle had needed a maroon skirt, and since no good material was available, this was picked up at the remnant counter with some other things.

Maroon cotton for skirt	.....\$ .58
Brown cotton for	
Queen Kitchawan	..... .44
Pearl gray for Old Lady	.... .29
Gray buttons	..... .20
Cotton chenille rug yarn for	
gnomes' chin-whiskers	..... 1.16
Shoelaces	..... .50

TOTAL .....\$3.17

Why shoelaces, did you say?

Remember that we had made weskits of dyed sugar bags for all the women and girls? There must have been a dozen of them. And a friendly shoe company had obligingly stamped the eyelets in them, saving hours of work for our busy committee. Shoe eyelets; therefore, shoelaces.

Perhaps you feel as we do that the total cost given above is more of a joke than an expense account. If you do, let's stop joking for a minute.

Suppose we add on the new oilcloth which we might have had to buy. Then add the cost of the dye which was donated. Allow something for thread, of which we must have used several miles, and something more, if you like, for gripper fasteners. That about completes the tally of new items and materials used — "guestimate" total \$6.67, about 17 cents apiece. Which isn't bad!



Barrie's *Shall We Join the Ladies*, as presented by the York Community High School, Elmhurst, Ill. (Thespian Troupe 94)



A scene from Act II of the three-act comedy, *Belvedere*, sponsored by Thespian Troupe 421 of Leetsdale, Pa., High School.

# I Teach Creative Dramatics

I teach creative dramatics in a university. My classes are composed of junior and senior students and professional teachers. They represent a cross section of people from all colleges of the university with a majority of them from the fields of education and recreation. Most of them approach the subject of drama with a feeling of gross inadequacy.

Witness David. When asked why he was enrolled in the class, this senior, an education major with an impressive war record and sports background, replied: "Because I *have* to take creative dramatics. It's required for my elementary teaching certificate. I certainly wouldn't be here otherwise. I'm scared to death. I've dreaded this class from the moment my advisor listed it on my program and I don't feel any better now that I'm actually here. I've been afraid to talk in front of people all my life." (Afraid to talk in front of people and yet planning to make a career of teaching!)

There is something wrong with our society when people arrive at the university level and cannot speak for themselves or of themselves. Why can't they speak? Could the answer be that they do not know themselves because they have been forced to stifle their thoughts, their emotions, and their creative imagination in order to meet the requirements of the frustrated society of their elders?

Too often the elders are intellectually involved and emotionally disinterested since they were schooled in an era when emotions were scorned as a sign of weakness. Our greatest source of weakness in the political and economic world today is our inability to grasp the workings of other people's minds, basically an understanding of other people's emotions. An interest in other people's emotions can come only after we recog-

nize and understand our own basic needs, desires, fears, and interests.

There is a desperate need today for emotionally mature people. We are not providing individuals with much training in this field in our high schools or in our universities at present. Our students are thinking and feeling on one level while we are talking to them on another. There is little, if any, meeting of levels. Consequently, the things our adolescents want to know and to discuss are shrouded still in the conventions of "education" and sacrificed to the gods of Time and Conformity.

How do people arrive at emotional maturity? Through an awareness of emotion, a knowledge of cause and effect, followed by a satisfactory expression of the prevalent emotion through a legitimate outlet.

Our problem as teachers is to educate the whole child, physically, mentally, spiritually, socially and emotionally. *What has drama to contribute toward its solution?*

Most drama departments in secondary schools are set up for the select few, self-selected though they be. Drama is an elective course many times relegated to after school hours and concerned with the presentation of plays for an audience: a small percentage of participants, a large group of spectators. There is no question of the value of well-chosen, well-produced plays. Certainly, under a skilled director, a formal production is a meaningful experience for the players. It also provides large groups of people an opportunity to learn through observation social and behavior techniques in meeting situations as well as to be entertained.

However, as Dr. John E. Anderson pointed out in his article, "Psychological Aspects of Child Audiences," in the De-

## TODAY'S ACTORS AND ACTRESSES

Many requests have been received in this office for information about biographical sketches of today's outstanding stage personalities. Thus in answer to these requests eight of these sketches will be written by Mr. Paul Myers, Theatre Collection, New York Public Library, for DRAMATICS next season. These articles will later be reprinted in booklet form.

cember issue of the *Educational Theatre Journal*, "In general, activities in which the child participates himself are more significant for his development than are those in which he is a spectator. Dramatic roles devised for children should not involve only the few of a very high skill (who would elect to participate anyway), but should be distributed among all the children in the group."

Most of "all the children in the group" at the secondary level have the same conception of drama as David who consciously avoided any contact with it out of fear of ridicule or failure. Drama to him was something for the "talented." It meant going through the ordeal of tryouts, of long rehearsals, of performing in front of people. Drama was something that was all right for girls but "sissy stuff" for boys.

Informal drama, created by the players themselves from their own daily experiences and their rich imaginations, as well as from their great literary heritage, for their own delight and benefit with its emphasis on process not product, participant, not spectator, was something new to David, something that could be shared with "all the children in the group."

Winifred Ward, in her book *Play-Making with Children*, devotes a chapter to the subject of "Playmaking in Education." Educators with vision acknowledge that this technique is a dynamic contribution to elementary education with its emphasis on "the child's the thing" instead of "the play's the thing." However, few have given much thought to its place in the secondary school, and yet it is the adolescent who definitely has something to express because so much is going on inside of him — so much that he doesn't quite know how to cope with: new feelings, new desires, new thoughts, new fears. It is this emotional part that is most apt to be left to grow like weeds while the body develops and the intellect is too often crushed into a conventional mold.

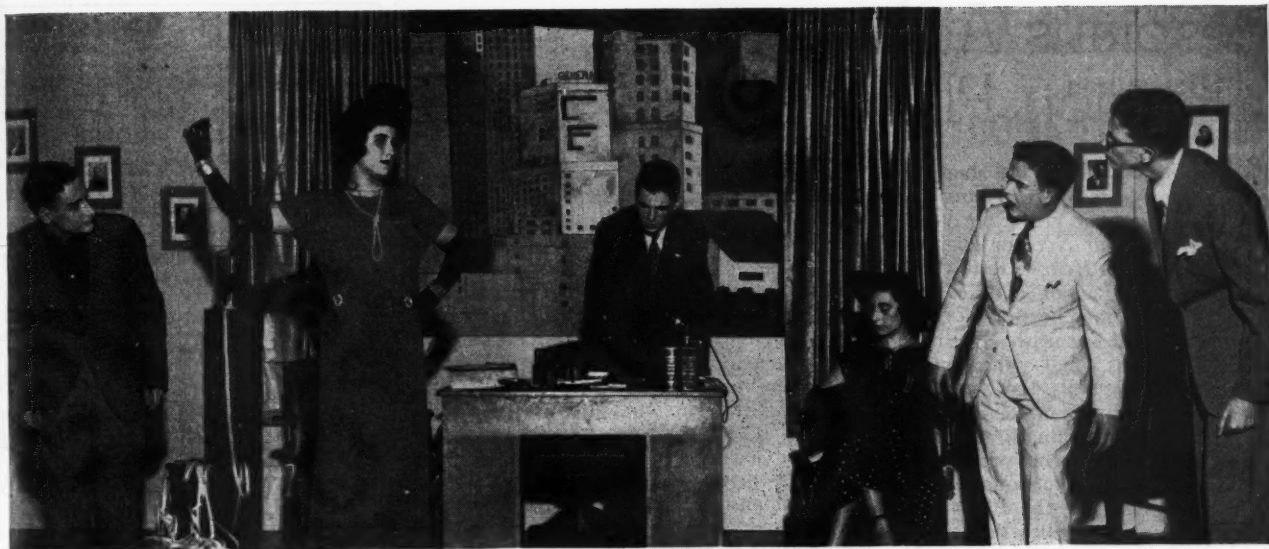
It is in the informal atmosphere of a small group of individuals working with a skilled leader with the emphasis on sharing thoughts and feelings that the individual realizes he has something to say, is encouraged to say it, and develops the ability to say it.

If the adolescent has conflicts within himself, it is a satisfaction and a release to play a part that gives him an outlet



A scene from *The Dangers of Debbie*, presented by Troupe 156 at the Massachusetts All-State Thespian Get-Together, held at Revere High School on January 14, Miss Emily Mitchell, director. Seven of the ten Massachusetts' troupes attended this conference.





Scene from **Nothing But The Truth**, as presented by the Brighton High School, Rochester, N. Y.,  
Bette Grant, Director and Sponsor of Troupe 1094.

for these emotions and an understanding of them through their expression. Understanding, in turn, helps him to control them. The aim is not a perfected production; therefore each individual, no matter what his physical type, what his ability, can experience, discuss, and understand not one but many roles and consequently many emotions.

We have all tried to act parts, sometimes with dire results. I still remember my first day in a tenth grade speech and drama class. There were forty youngsters from a number of junior high schools, self-conscious, unsure of themselves in their new surroundings. Our first assignment was handed to us on a slip of paper. Mine read: "You are a young girl. You have just come home from school. You discover a run in your stocking. You mend it." I broke out in cold perspiration the moment I received the paper. I turned red when my name was called, fell flat on my face as I stepped on the platform in front of those strange faces, went swiftly and mechanically through a few meaningless motions with but one thought in mind: to get out of the situation as quickly as possible.

We put on plays. "Put on" is right. Everything was put on from the outside. We memorized parts, we were directed on and off stage. Not once did anyone ask us "How does this character feel? What is she like inside? What makes her talk and walk the way she does? What is she trying to say?" (High School dramatics has come a long way since then.)

It was at this same period that I had my first experience in creative dramatics. The local art academy branched out to include in its program all the fine arts. Children's Theatre was part of the planning. Formal plays were to be produced with a cast of high school students but before presenting these pro-

ductions for child audiences, we were introduced to informal playmaking. We made up our own plays. First of all we were people at a county fair: side-show barkers, sword swallows, strong men; all shouting, doing at the same time, the spot light on no one of us. We weren't just one side-show barker. Each of us had his own interpretation. Some of us loved our profession, some of us were in it because it was a meal ticket. We were comic, pathetic, optimistic, cynical, thin, fat, tall, small, whatever WE wanted to be. Some of us were customers who came, who saw and listened and were taken in.

Gradually we were introduced to stories, simple stories at first, like *The Old Woman and the Tramp*. Here again we could play in groups until we felt sure enough to try a solo part. All of the time the emphasis was on thinking, feeling, being, creating our own dialogue and action. With more experience came longer stories and plays: *Beauty and the Beast*, *The Emperor's New Clothes*, the artisan scene from *A Midsummer Night's Dream*. Were we equal to it? Indeed we were. We attacked Shakespeare with a gusto and an understanding from the inside out that would have delighted the lusty soul of the Bard himself. Suddenly drama came to life for us. It wasn't just putting on something. It was thinking, feeling, doing, living, creating! The stuff for our mill, the meaty substance of life itself, came through the living word of the greatest storytellers of the ages. We could speak because we had something to say, and found it easier to say in the guise of another personality.

Through this medium, literature and history lived. What adolescent cannot identify himself with Macbeth in his desire to be a "big shot," with Bottom

wanting to be the whole show, with Romeo and Juliet in love with love itself, with Lincoln, Napoleon, Richard the Lion-Hearted, and other heroes whose desires are continually reflected in his own? These are all within the scope of adolescent understanding because they are the very things that he is thinking and feeling inside. Whether they are played in the words of the original storyteller or in the jargon of today's teen-ager is unimportant. The thoughts and feeling expressed *are* important.

What is the place of creative dramatics in the secondary school? It should be one of the basic courses required of all students, included in the regular school day under the leadership of a qualified teacher, not an extracurricular activity thrust into the hands of an overworked instructor.

Why should this be a required subject? Because those who need it most are the very ones, like David, who will be the last to elect it. David would have been content as a spectator, an onlooker instead of a doer, unless the activity had been brought to him. As he said at the end of three months in which he gradually gained confidence enough to create a character, dialogue and action with enjoyment and success, "I wouldn't have missed this for anything. I made a speech in another class the other day and actually enjoyed it. Why didn't we have creative dramatics in school? I think every kid should have it."

Why, indeed! I can make no rash recommendations as to how this should be accomplished. I can merely point out the challenge and the problem with the hope that secondary school sponsors will study the implications and begin to think of ways and means of making drama available to all instead of just to the interested and talented few.

# Thespians Act In Passion Play

By DON C. SWANSON

It is quite a jump from the shennanigans of *Our Hearts Were Young and Gay*, the melodramatic gesturing of *The City Slicker and Our Nell*, or even the story of *One Foot in Heaven* to the story of the Black Hills Passion Play. This is the leap which the members of the Thespian Troupe 323 of Spearfish, South Dakota, make. In this small community in the Northern Black Hills, the coming of summer and the closing of school means real opportunity for dramatic participation with actors from the professional stage. Since 1939, the community of Spearfish has presented the Black Hills Passion Play under the direction of Mr. Josef Meier in the magnificent outdoor amphitheater.

The first Passion Play was given in Luenen, Westphalia, in 1242 by the monks of the Capenberg Monastery. Each year during Holy Week, they presented with true simplicity and sincere reverence the world's greatest dramatic event, the story of the last seven days in the life of the Man of Nazareth. During the first years, the play was enacted in the chapel of the monastery. Different localities or stations throughout the chapel were designated to represent the temple, the Court of Herod, a street in Jerusalem, the home of Pontius Pilate, and other scenes from the play. All of the characters, including the female parts, were represented by the monks. The dialogue was spoken in Latin. As the years passed and the play was enlarged, there was a lack of necessary space; and, in the seventeenth century, the play was moved out-of-doors. It was then that the decision to turn the task of interpretation over to the laity was made. The dialogue was changed from Latin to the customary low German, which was spoken by the common people; and capable individuals were assigned roles formerly played by the monks. These first players, selected from the ranks of the common people, were anxious and eager not only to preserve the play as an expression of the community, but to prepare their offspring, if possible, for the time when they would assume the task of carrying on. Mr. Josef Meier, who portrays the Christus in the Black Hills Passion Play, is a native of Luenen and is the seventh generation of his family to participate in the play. This year the eighth generation began playing in the Passion Play when Mr. Meier's daughter Johanna portrayed Salome.

In 1932 the play was presented for the first time to an American audience. To adapt this powerful story to the American stage was difficult, but has been carried out with the greatest of

care. One of the major difficulties was the task of mastering the English language to the extent that a flawless interpretation could be given. The warm reception which the play received in America encouraged the plan for making the play a permanent institution in the American Life—a play which became a definite goal in the mind of Joseph Meier.

To find a site suitable for the American home of the Passion Play was no small task. It was of greatest importance that a locality be found that would, because of its climate and natural background, ensure the success of Mr. Meier's great undertaking. Because the production must be presented out-of-doors and because of the magnitude of the play, the selection of such a site was limited. In 1938, however, a natural amphitheater that would meet all requirements was found in Spearfish, South Dakota. Here, surrounded by the beauty of the Black Hills, was built a two and one-half block long stage, set against the majestic magnificence of Lookout Mountain.

Combining his extensive knowledge of the Passion Play with his thorough understanding of stage technique, Josef Meier designed one of the outstanding stages of its type. Completed in 1939, the stage is a series of eight different settings beginning with a house in Bethany and followed by Pilate's Palace. A large center stage, which is used for the scene of the Last Supper, Herod's court, and the Ascension scene, occupies the center of the amphitheater. Next is the temple in Jerusalem and the court of the Sanhedrin. To the right is the garden

## ATTENTION: SUBSCRIBERS

**DRAMATICS** magazine is not published for the months of June, July, August and September. Our publication schedule will be resumed with the October issue which will be mailed the latter part of September.

Change of address should be reported by not later than September 1. Report your old and new address.

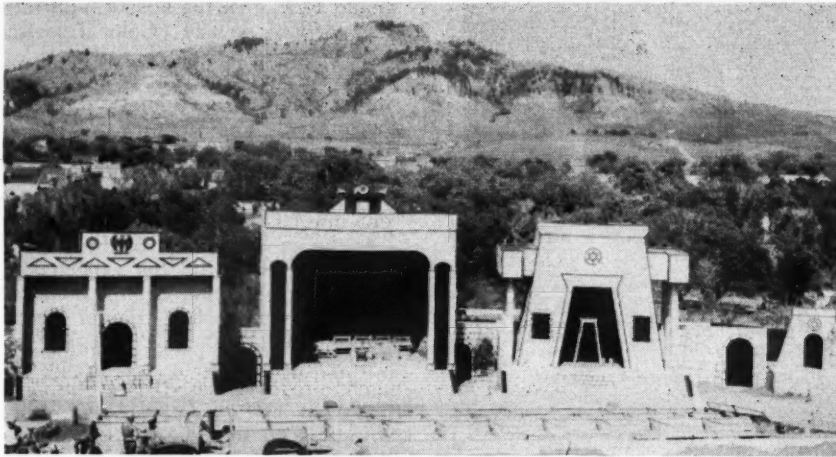
of Gethsemane, the tomb where the Christus was buried, and finally, following along the road that winds as a street in Jerusalem before all the buildings is the high hill upon which the crucifixion is enacted. The architecture of the buildings is true to the period of the play, and, although some of them are forty and fifty feet high, they do not dominate the setting but fit into the entire production as a most natural part. This stage, combined with effective lighting, serves as a background for one of the most powerful dramatic productions ever presented.

The principal roles of the play, such as the Christus, which is played by Mr. Meier; Mary, portrayed by his wife, Clara Hume Meier; Mary Magdalene; Judas; Ezekiel; John; Peter; King Herod; Salome; and others are played by professional actors, but there is ample opportunity for amateurs in the play as well. The members of the Thespian Troupe of Spearfish High School have taken full advantage of these opportunities. Three nights each week through the entire summer, they change their modern clothes for the dress of ancient Jerusalem, and appear before an audience of thousands who travel from all over the



Mr. Josef Meier, the "Christus" portrayor, with members of Troupe 323.





A view of part of the stage of the Black Hills Passion play. Lookout Mountain is in the background.

United States and many parts of the world to see the Passion Play.

Two of the boys are merchants; and one sometimes rides uneasily on the back of Loretta, a dromedary who is often most uncooperative in playing her role well. Like most "hams" she has an affinity for scene stealing and sometimes demonstrates her ability by performing as if she were part of a circus rather than a part of the Passion Play cast. Loretta's aptitude for scene stealing almost led to disaster and the loss of a valuable Thespian of the local troupe in the early summer rehearsal when she bolted from the set with her rider hanging crazily to her hump. As she headed under a low bridge the rider saved himself by grasping the bridge edge and hanging on. Two of the girls of the troupe are temple dancers; one is a favorite in the court of King Herod. Another member, a somewhat rotund young gentleman whose figure when clothed in the satin and jewels lends itself to the appearance of a well-fed parasite, plays the part of a priest and member of the Sanhedrin. Two of the girls are the companions of Mary Magdalene, while several others appear as citizens of Jerusalem. Those who participate as citizens also assist in cueing the mob of extras, many of whom have never been in the Play before. Nor are the activities of the troupe confined to appearing before the footlights. To gain experience in backstage management, one girl has worked as wardrobe assistant — no little job when one must costume anywhere from a hundred to two hundred extras for each performance.

No matter what the job has been that each has performed, the experience has been invaluable. The opportunity to watch professionals who have spent their lives in the theatre has taught the participating troupe members much about interpretation, about voice and diction. Hearing these professionals talk of their varied experiences on the stage, discuss-

ing the merits of different plays with them has given a greater insight into the world of the theater. They have gained experience and increased knowledge of make-up, lighting, of set construction, and of costuming. More than that they have faced the footlights and worked backstage with professionals who earn their living by acting, and they have come to realize what the real theater is and to appreciate more their experiences in the high school dramatics program.

## Sound the Gong!

It's time to cast

## "COME TO DINNER"

by KURTZ GORDON

A Three Course Comedy  
for five Men and five Women

Eleanor Blaine, the mother of a grown daughter refuses to grow up herself. She is as giddy as a school girl, and as sensible as last year's hat. Bill, her husband, has skyrocketed into the money as a Ketchup King and Eleanor, with muddled social ambitions, becomes more scatterbrained than ever. She is always giving a dinner for poets, artists and actors. Each summer she takes a vacation and brings home a new protegee for her daughter's social benefit. This always brings on a dinner party in his honor, but Roxanna will have none of them. She is in love with a young aviator. Bill tries to curb Eleanor but fate deals him a cruel blow in the sudden arrival of Desda with whom he has been unhappily and innocently involved. When she greets Bill by the pet name of Killey Willie, Eleanor pounces upon it and continues to rule the roost until Jennie Baldwin, her social rival throws a bombshell into her midst. Then Bill takes over the reins, puts his house in order, and makes it possible for his daughter to realize the happiness she deserves.

One easy interior setting

Books 60 Cents—Royalty \$10.

## BAKER'S PLAYS

569 Boylston Street Boston 16, Mass.  
and  
Denver 2 Colorado

# 3 NEW HITS

**DATE WITH A DREAM** Comedy. By Esther E. Olson. 7 m., 7 w. Soft lights, sweet music and Terry Munson dancing with an imaginary Beverly Page in his arms — that's the scene when the curtain rises. It is the night of the prom, and Beverly — the most sought after girl in school — is to be Terry's guest. Who wouldn't be excited about accompanying such a gorgeous bit of prom queen? Terry's in seventh heaven. And to add to this zestful living, Mother comes from town with a new summer formal jacket for her boy. Everything shapes up toward a perfect evening ahead but . . .

**HAPPILY SINGLE** Comedy. By Bettye Knapp. 6 m., 7 w. 4 extra M. bits. Havana Buffman and Mitch Ellis have three ambitions — to loll in a hammock somewhere in Havana, to assemble a band and, most importantly — to have Andy Cully finish his painting, win the Westchester Award and make the first two ambitions possible. They've encouraged Andy to leave his teaching job and his fiancée, Eleanor, and have rented a garret in New York. They've been living on Andy's pay as an illustrator for two years and are urging him to paint the "typical American girl" which is the subject of the contest. The prize is \$5,000 and although Andy hasn't found a face for the girl and the contest ends in three days, Havana and Mitch blithely make plans for spending the money. That's the beginning of the plot story and we'll guarantee before the curtain goes down on the third act there's plenty of exciting situations, plenty of comedy, all leading to a satisfactory ending.

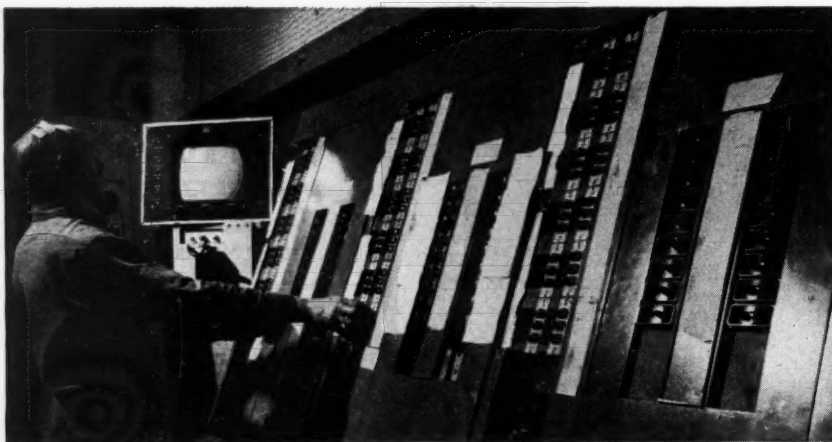
**THE MILLION HEIR** Comedy. By Bettye Knapp. 7 m., 6 w. (2 bit parts.) This is the story of Johnny Burke, and Johnny's quite a guy. He's attractive in both looks and personality but his wallet's as flat as a pancake. Being in love with the gorgeous Carol doesn't help when it's the things money can buy that Carol likes most. Johnny's on his uppers — actually that is — and to add to his woes he loses his job just as Carol is lured away by George Drexel's new convertible and seemingly bulging pockets. Things couldn't look blacker and were it not for the landlady's daughter no doubt Johnny would go jump in a lake. But as the old story goes, "there's always a silver lining." In Johnny's case it's gold. The rest of the story is a peppy one, a sweet one, and one that any audience will love.

Royalty: \$10.00 for each performance of each play.

Books, 60 Cents each

## BAKER'S PLAYS •

569 BOYLSTON STREET, BOSTON 16,  
MASSACHUSETTS and DENVER 2, COLO.



Engineer at work at CBS-TV Panel Board

The best way to see how television has grown in the past few years is to have before one a map of this country. Just look at what has happened!

In 1948 there were two separate Bell System networks — the telephone company carries television lines just as it carries radio lines in the same conduits as the regular telephone wires. At any rate there were two networks: one in the East; the other in the Midwest. Remember, the two covered a total of 3,500 miles and 13 different cities. These two networks were completely separate, no connections at all. Then in 1949 the two were joined by a coaxial cable running from Philadelphia to Cleveland. By going through Pittsburgh, the cable added a fourteenth city. The end of 1949, however, saw 26 cities being serviced by 8,000 miles of wires. 1950 witnessed the addition of 20 more cities and 7,000 miles. Included were Charlotte and Greensboro, North Carolina; Atlanta, Georgia; Jacksonville, Florida; and Birmingham, Alabama. Then in 1950 it was Indianapolis, Louisville, Davenport, Des Moines, Rock Island, Minneapolis, Omaha, and Kansas City. On the West Coast two northbound radio relays went into television service and connected Los Angeles with San Francisco. That means that the country is back to two networks, with the Eastern going as far west as Omaha. At the rate television's coaxial cables have been spreading out, it should not be long until the entire country is linked.

As a matter of fact, Wayne Coy, Chairman of the Federal Communications Commission (FCC), expects that by September of this year the allocation of new channels shall be completed, and that stations will be established across the entire country. Of course it requires more than just an allocation to get television into an area.

It is important — highly important — that someone be found who is willing to risk the finances required to establish and maintain a station. The problem of finding program sponsors to help opera-

tion is less difficult than finding enough cash or credit to make the original investment; but both angles provide tough nuts to crack. Many homes are without television because the area in which they are located is still unserved. But there is something other than allocation of channels that is holding up many purchases of receiving sets.

That "something" is the final decision on color video. The FCC in October of 1950 gave official sanction to the CBS system, which uses a color wheel principle. Very briefly, it is the use of a revolving disc in front of the television

## Television: Past, Present, Future

camera, the wheel allowing the free passage of red, blue and green light waves. This wheel, with its "primary color" zones, is duplicated before the receiving set screen, and the viewer sees images in their original color — the receiver wheel turning at the same rate of speed as the wheel in front of the camera. Sounds simple, doesn't it? Don't be fooled. It isn't so simple!

In the first place a picture sent out this way cannot be received on the ordinary black and white screen. A converter is required to allow the set to "take" color pictures. This in turn has several complications. For one thing there is the problem of cost. The person who has invested several hundreds of dollars in his "black and white" is reluctant to shell out another sum (variously quoted as being between \$50 and \$100). In addition, most users are skeptical about the maintenance costs involved in a moving part. Not mentioned is the fact that the additional mechanism is bulky and somewhat unsightly (it is attached outside the cabinet).

Why, in view of these drawbacks,

should FCC give the nod to CBS rather than to RCA or CTI (Color Television, Inc.)?

The answer, according to FCC, is very simple. They were seeking a method for transmitting video pictures in color, and their prime objective was to find the method that produced the truest, clearest picture. That method was the CBS "dot interlace system."

At the announcement of the choice of CBS color, RCA did the expected and sought an injunction against FCC and its findings. The first trial in Chicago ended in victory for FCC, but the "outs" have not yet given up. They have too much already invested, less important than what the future promises in returns. Now it is up to the Supreme Court in Washington. Mr. Coy is quite confident that his group will be told that it has chosen correctly, that its choice is upheld. Then, he feels this country will see a greater surge than ever in the television industry. If there is going to be "a greater surge," the industry is going to have to do some tall and fancy producing.

In 1939 New York City, the world's television center, could boast only 4,000 receiver sets. Television stations had to send out postcards each time they were going to present a program. But in 1946 a single Chicago company was producing 7,000 sets a year; and by 1948 there was a total of 270,000 receivers being produced annually. And in the

next twelve months there were 2,800,000 added. 1950 brought approximately 6,500,000 sets; and it is expected to keep growing — provided the world situation does not upset the cart.

(This series is limited mainly to consideration of television in this country, but it would be unfair not to mention the fact that television is also growing throughout the world. The British Broadcasting Company, for instance, has been responsible for the first international broadcast. In September of 1950 the BBC sent to France enough equipment to send out signals that could be received by British sets — ordinarily the systems in the two countries operate slightly differently. Viewers in Dover, England, could watch a program originating in Calais, France. The idea was first judged as having great "novelty value;" but in the long run such a practice might very well lead to better international understanding. That in turn might mean better relations.)

The growth, rapid though it may be, has not yet produced the adverse effects in other industries that was being worried about a year ago. The publishing

By SI MILLS

DRAMATICS



field, one of the leading worriers — television was going to decimate the reading public — announced this year that 1950 had seen banner production. The total number of titles published was 11,469 as compared with 691 less in 1949 and 1,000 less in 1948. These figures would hardly seem to show a growing illiteracy, not with television growing as it is. Of course the American Booksellers Association (ABA) did show in October of 1950 that the sale of books in the "TV-free areas" had climbed 4.4%, whereas sales in "TV-infected areas" had climbed only 1%. An announcement of this sort accomplishes only two things. First, it demonstrates that video is not proving to be the cultural hazard promised by so many adversaries. And second, it shows that television is still being regarded as though it were a disease.

The movie industry, however, has taken a different tack. Instead of being antagonistic it has begun to work along with what it once considered a dire threat. Don't interpret that statement as being general; but there are specific examples.

Back in April of 1950 one film executive guessed that in the New York City area alone the film industry was losing \$500,000 a week because audiences were staying home for their entertainment. Radio Keith Orpheum (RKO) is not disclaiming the loss, but it has instituted the new policy of running its pictures for an entire week in the metropolitan New York area instead of making changes in the fare twice weekly. This means that there shall be a smaller number of movies to be seen, but it also means that there will be a reduction in the number of most second rate items.

There was nothing mysterious about the move, according to a company executive. "We're changing the length of run and the opening days because we feel that it will get more people into our theatres. . . . Recently we showed *All About Eve* in all of our houses for a week and we did sensational business even on the day we had the hurricane. So, we think if we give people what they want to see business will be good. . . ."

Implicit in this statement is the admission that the movie-goer has not been getting what he wants. His frequent visits to movie houses have been searches for entertainment to fill empty hours; and it is admitted here that the producers have been more concerned with making money than with giving the public what it wants and what is good. (This reminds one of the idea of "cafeteria feeding," when psychologists found that children allowed to pick their own meals usually chose — without a knowledge of calories and vitamins — those items for which they had the greatest need, like food rich in carbohydrates and starches to make up for the energies expended in play.)

But RKO and movie exhibitors generally (remember that RKO is also a producer) are not the only ones to have begun working with the new industry. Hal Roach, Jr., has given a good deal of attention to making film for use by television. In four days, and at a cost of less than \$25,000, he shot for the Magnavox Company *The Three Musketeers*, an hour-long presentation.

Mr. Roach, son of one of Hollywood's major movie producers, convinced that techniques have been found to overcome the labor and budgetary difficulties, believes that the use of films on television is highly favored over "live" shows because of the advantages of permanence and re-use, of pre-transmission editing, and of scenic flexibility.

The movie industry seems also to be coming into video through the back

vision screens should they turn on the channel being used. The method has drawn varied comments, for the most part favorable. After all, there is an up-to-date movie being shown to as many friends as you care to invite into your living room — all at the same price. (Sounds like "Buck Nite" at the drive-in movies, when your entire carfull is charged the flat rate of \$1.) Owners of movie houses are of course opposed to this threat to movie-going audiences; but distributors and producers are far from being cold. They feel that it makes little difference to them where their products are being displayed. Naturally, everything awaits the final decision of FCC; on the basis of precedent alone the idea would be turned down, since a similar idea was rejected in radio some years ago. The argument is that the airplanes



Waiting for their cues for action before the CBS-TV cameras, members of the cast of *Roman Holiday* relax just out of camera range during the recent presentation of the drama on *Suspense*.

door on a different front. That front is the use of "Phonevision." Still in experimental stages at the present writing, this method makes available to set owners new, good movies. The idea is that the video owner calls the telephone company and then tells it that he wants to see the movie being shown that evening. The company then gives him the "signal key" so that it is possible to receive the impulses being sent out. Each contributor pays a fee of ten to fifteen dollars for the installation in his set of a unit which gives him a connection with the telephone circuit. Then, each time he orders a movie, he is billed a flat rate of one dollar. Persons whose sets are unequipped with the special unit will see only a jumbled picture on their tele-

are public property and the public should not be charged for using them. There is also the point that telephone lines in some area might very well be tied up by many people requesting the same movie at the same time. Any points, pro or con, are purely academic because an FCC ruling will not be made just yet. That means that "Phonevision" is something for the future.

There are many plans for television in the future. As examples:

Bigger auditoriums for the origination of shows. (Various entertainers have varying opinions on whether or not televising should be done before an audience. Some feel that the home viewer is done out of shots blocked by the presence of a studio audience. Others—like Burns and Allen—feel

(Continued on page 12)

## TELEVISION

(Continued from page 11)

that the obvious reactions of the studio audience act as guides to them.

Television will bring to many people who live out of the way the "live," dramatic stage, which they have never before seen.

Outdoor television for your patio or garden, made possible by built-in antennas, increased receiver sensitivity, the elimination of awkward antenna lead-in wires, black-faced picture tubes, improved circuit designs.

The owners of sports palaces and teams will have less objection to events being televised. They have found that they actually benefit. Many people who would not ordinarily attend are having their appetites whetted by seeing on the screen how intriguing a ball game (or any other sport) can be.

There is the possibility of "round the clock" televising. WTTV in Bloomington, Indiana, has shown everyone that a small town (thus far Bloomington is video's smallest city) can support and does want 24-hour telecasting. More, WTTV has gone radio one better. Instead of "audience participation" shows, it features "community participation." The entire town gets into the acts. The station features local high school and university activities; faculty interviews; local personalities, drama and music programs; and the many special events about town.

And over all, there are two important sentinels. The first is the FCC, which has begun to look into programming. It is desirous of avoiding what happened in radio up to 1946, when it was found that top-heavy schedules were being carried. There were too many "soap operas," too few public service programs, and very little programming of local origin. The problem was not that broadcasters didn't promise more in order to get their licenses; but it was that they didn't fulfill their promises. It is not intended to allow television to make the same mistake.

The second is the Better Business Bureaus throughout the country. The goal here is to obliterate fraud in the sale and maintenance of sets. The Bureau's staff has prepared an interesting booklet on the things to look for when buying the various types of antennas, the kinds of service contracts, and the extent of manufacturer's responsibilities. (For a copy of this booklet, send ten cents to the Better Business Bureau of New York City, 280 Broadway, New York 7, New York).

What with the present war mobilization, the television industry is at a virtual standstill. For the immediate future all that can be seen are allocations, priorities, and cutbacks. The United States production of sets has been estimated at 25% lower in 1951 than in 1950. And with that cut there is the likelihood that the price of the average set would go up from 15% to 25%. There is even the possibility of "austerity" sets with smaller loudspeakers and screens.

But whatever the possibilities of the immediate, the more distant future of television has great promise. There are great expectations for the nation's youngest, fastest-growing industry.



Scene from Gertrude Stein's *Yes Is For a Very Young Man* at the Yale University Experimental Theatre. Setting by James Riley — Lighting by the author — Photograph courtesy of Albert J. H. Pullinger.

## Stage Lighting for High School Theatres

By JOEL E. RUBIN

In the process of developing the lighting layouts for the realistic interior and presentational shows, we found that our plan proceeded by utilizing one or more of the functions of light as a keynote; for instance, in the interior show, lighting served the causes of visibility and naturalism; in the presentational show, we explored the use of composition. In this article, we shall find our attention turned to the mood function of light as a unifying path to follow in determining the lighting layout.

This is not to say that we choose one element and discard the rest, for we certainly cannot attempt to specify where one begins and the other stops. Indeed in the first article of this series, we discussed the inter-relation between these lighting functions. It is rather that the lighting designer will achieve a greater unity in his work throughout the production by planning from the single viewpoint.

*Yes Is for a Very Young Man* by Gertrude Stein was produced at the Yale University Theatre in 1950 as a play of mood. In one of the pre-production conferences the director defined the style as "realistic with an extra dimension of Stein — or impressionism in terms of Stein."

Talks between the director and the technical staff brought out the following qualities about the play. The first scene could be described by the words lethargic, dejected, lifeless, sleepy, but with an undercurrent of movement and anticipation. The second scene was more

vivid, somewhat alarming, expectant, had a prisonlike quality. The third could be described as cold, bleak, shadowy, unreal, strange; while the fourth scene was thought of in terms of horror, fighting, nervous, on edge, fearful. The fifth scene was one of liberation, simultaneous laughter and tears, exuberancy, and sadness at parting.

The director asked that the scenic elements make every attempt to fulfill those moods.

The ground plan devised by the scene designer left the downstage areas entirely clear for the actors. A section of levels, further upstage, crossed the entire platform and each of the four settings for the production was fitted against these levels. Using the same location for each setting meant that no lighting units need be tied up for use in one particular scene; all units could work throughout all scenes, if necessary.

A curved cyclorama behind the settings was designed into the production and used for projections rather than being masked off.

### Lighting Layout

Beam and tormentor mounting positions were utilized for the basic illumination. Because the only important action occurred in the downstage areas, the bridge lighting position was used only for a few specials. Four angles of light were set up so that they could serve in various combinations. From the beam two sets of lights at 45 degrees to the horizontal hit the stage apron from



45 degrees stage right, and 45 degrees stage left. These units will hereafter be termed beam right and beam left. A series of cross-lighting units were mounted in stage right and stage left proscenium positions. These will be called tormentor right and tormentor left units respectively.

Each scene was lighted with a different combination of these angles. They may be summed up as follows: Beam left and tormentor right, and the converse — in this case the two angles are at 135 degrees to each other giving an illumination which is of excellent plasticity and good visibility. Tormentor right and tormentor left—this cross-lighting results in important shadows and highlights but only fair visibility. All four positions — this produces a light of high visibility but somewhat reduces plasticity.

Since the cyclorama was immediately behind the levels, the use of front lighting on this position would have thrown shadows onto the cyclorama. Fortunately, only entrances and exits were made on these units and so the cross-lighting that was provided proved to be sufficient.

A basic tonal wash was secured on the cyclorama with three color strip-lights. In addition, two Linnebacht projectors were employed to secure the effects shown in the photograph. The slides for these projectors being a part of the scenic design, were changed for each scene. They were painted on heavy window glass using lamp dip, transparent inks, and pieces of colored gelatin.

The Linnebacht projectors were placed on the stage floor behind the levels. Ordinarily, it is advisable to project from above the floor because of the danger of personnel interfering with the projection and casting their own shadows onto the cyclorama. Because of the low ceiling construction of the Yale Experimental Theatre, this placement was impossible.

Two special areas were used as a means of increasing the effectiveness of the lighting fadeouts. These areas were illuminated with plano-convex spotlights at relatively steep angles.

### Color

Special lavender gelatin was the medium chosen for the beam right units; beam left instruments were used with a light pink, yellow amber combination. The effect of these two colors together is similar to a light scarlet, but possesses a more golden quality.

Colors of the tormentor units were changed between scenes. They varied from light amber, blue, dark amber, light purple, medium pink.

The special areas were lighted in orange and dark lavender. Color tonality of the striplight sections was made variable through a wide range by means of red, blue, and green glass roundels.

It will be of interest to examine the production scene by scene and explore the use of the instruments and colors.

### The Ideal Vacation

Social • Drama • Healthful

Study with **FRONTIER TOWN** Players

## SUMMER STOCK

June 11 to September 3

Fully Accredited • 12 Hours

THROUGH CARROLL COLLEGE

Six Working Scholarships

## CHILDREN'S THEATRE TOURING COMPANY

Rustic, Unique Theatre

A-Top the Continental Divide

Revolving Stage . . . Pageantry

Recreation • Square Dancing

Horseback Riding

Dude Ranching

For Further Information Write to

DORIS MARSOLAIS MARSHALL

129 North Jackson Street

HELENA, MONTANA

This is done by means of the light cue sheet which lists the various instruments, their colors and respective dimmer readings.

### Lighting Cue Sheet

First Scene (lethargic, dejected, sleepy)  
Instruments: beam right, tormentor left, cyclorama striplights, projections, specials.

Colors: cyclorama to gray-green: beam right in pink-amber combination: tormentor left in light purple: specials in orange and lavender.

Cues: fade from blackout to cyclorama readings — establish mood of peasant woman silhouetted against cyclorama: dim in beam and tormentors slowly: fade in specials on entrance of lovers to area: fade to specials and cyclorama: fade to cyclorama: slow fade to blackout.

In this scene we have retained a certain unity by leaving it the way we entered it. The rhythm of all fades is slow in keeping with the rhythm of the scene. The area colors are rich, satisfying, pretty, to contrast with the cyclorama tone, which is not.

Scene Two (more vivid, somewhat alarming)  
Instruments: beam left, tormentor right, cyclorama units.

Colors: cyclorama to a gray lavender: beam left in special lavender: tormentor right in light amber.

Cues: fade from blackout to all readings — medium fade to blackout.

Here we have reversed the tonality of the first scene and this switch becomes disturbing. The amber highlight is penetrating and alarming, and the colors fuse

to a tenseness. The prettiness is gone out of this scene.

Scene Three (cold, bleak, shadowy, unreal)  
Instruments: tormentor right, tormentor left, cyclorama units.

Colors: cyclorama to blue gray: tormentor units in a cold steel blue.

Cues: fade into scene with cyclorama units—establish silhouette of anxious woman in doorway — fade in tormentor units to low readings—slow fade to blackout.

The gray-blue provides an extremely cold background against which to play. The tormentor units used on low readings create a gloomy, shadowy effect in which the shape of every object seems changing and uncertain. The slow fades help the visual images to persist, and allow time for the audience's imagination to get to work on these uncertain forms.

Scene Four (horror, fearful, nervous)  
Instruments: beam right and left, tormentor right and left, cyclorama units.

Colors: cyclorama to bluish-purple: tormentor left in deep purple: tormentor right in deep blue.

Cues: medium fade from blackout for all units—play tormentor units to half only—medium fade to blackout.

The deep tormentor colors act not so much as highlights but rather as painted shadows. The purple tonality of the cyclorama is physically hard for the eye to focus upon, and as a result a nervous sense is imparted. The tormentor colors seem at times to melt in with the cyclorama and at other times to be completely disassociated, which helps to keep the scene on edge.

Scene Five: (liberation, simultaneous laughter and tears)

Instruments: beam left and right, tormentor left and right, cyclorama units.

Color: cyclorama to white-pink: tormentor right in red amber: tormentor left in deep pink.

Cues: fast fade to all units full up—long slow fade to blackout.

This is the brightest and the most lively scene of all. The total effect of all units used simultaneously is one of conviction and strength. For the first time, the lighting is free, not forced; it does not seem prison-like. This light plays both ends of the emotional scale, not subtly, but with an unbounded vigor.

This production is evidence of the fact that light and color can help to present the mood qualities of the play.

The reader will recognize that these last three articles have returned us to our original starting point — the nature and functions of light in the theatre. We have seen that light is an emotional and a plastic medium, that it fulfills functions of visibility, naturalism, composition, and mood essential to the play.

Over fifty years ago, Adolphe Appia, whose conception of stage lighting then has proved to be the contemporary idea of stage lighting, suggested that "... light is no more the mere possibility of seeing than music is synonymous only with sound." These words can provide the basis for your own practice of *Lighting the Play*.

By PAUL MYERS

# La Comedie--Francaise

No series of considerations of permanent theatre organizations would be complete without mention of the Comedie-Francaise. This illustrious institution is the model after which most of the theatre companies of the recent past have been founded. It is by far the most venerable in years of all the troupes we have studied. The Daly and the Irving companies ceased to exist after their leaders' deaths. They were the creation and the property of an individual. The Moscow Art Theatre and the Comedie-Francaise, which are supported by the national governments of their countries, continue to exist. Each has known periods of greater or of lesser brilliance, but each has also the ability to withstand the loss of any individual.

The genealogy of the Comedie-Francaise can be traced to an undetermined date in the first half of the sixteenth century. During that period the Confreres de la Passion obtained the privilege of opening the first theatre known in France upon the condition that only sacred pieces be performed. On November 17, 1548, however, Parliament consented to renew their license only upon the condition that non-sacred works be

presented. The Confreres must have been rather horrified by this turn of events for they withdrew leaving the field to a company of comedians. The latter built themselves a theatre in the Rue Mauconseil which was the delight of Parisians for more than a century thereafter.

The comedians indeed must have been eminently successful, for other companies sprang up in other parts of the city. There was the Theatre of the Hotel de Bourgogne, where the works of Corneille were performed. At the Theatre of the Palais Royal, in the middle years of the seventeenth century, the plays of Moliere were first offered. Here too Racine's first play, *La Thebaide*, was presented. Upon the death of Moliere in 1673, his company divided, and we find three theatres in Paris for the following seven years.

It is upon October 21, 1680, that the Comedie-Francaise actually came into existence. Still preserved in the archives of the theatre is the letter of Louis XIV of that date which created a monopoly under the title still known to us "in order to render the representations of the comedians more perfect." The King had

formulated very elaborate plans concerning the practice of the arts in France. The historian Chapuzeau has declared the famed Academy was founded by Louis XIV "to spread the influence of the King in spreading the French language." No doubt some of this influence was to be diverted through the theatre as well.

Adherents of national theatre might take heart in the knowledge that the ensuing years were not always prosperous or pleasant ones for the Comedie. They were forced to move from the tennis court in the Rue Mazarin, which was an early home to several sites. During the Revolution in 1793, the actors were imprisoned. It was not until 1799 that it was reconstituted by Napoleon and installed in the magnificent edifice in the Rue Richelieu which is still its home.

The individual who comes immediately to mind in any consideration of the Comedie is Moliere. Like Shakespeare the French dramatist learned his art in the theatre. For thirteen years he traveled about the country as a strolling player. His first play, *L'Etourdi*, was presented at Lyons in 1653. Three years later *Le Depit Amoureux* was produced and in 1659 *Les Precieuses Ridicules*. It was with the last-named play that he first tasted success. In it Moliere broke with an imitation of plays of the Italian Theatre and set a distinctive style of his own. It caught most neatly the foibles of his society, and not a few took offense. The King, however, favored the work and gave the players positions in his royal retinue.

In successive comedies Moliere continued to deal satirically with prevailing customs. Even the King was unable to withstand the pressure that demanded the withdrawal of *Tartuffe*. Theatregoers were outraged at the playwright's treatment of pious hypocrisy, which is the butt of his satire.

It was my own good fortune to witness a production of Moliere's *Le Meecin Malgre Lui* at the Comedie-Francaise in 1936. Few theatre thrills can compare with that of seeing performed this delightful comedy in the House of Moliere itself. It will long remain one of the peaks in my playgoing experiences. Down to the present day the plays of Moliere continue to form a large part of the repertory of the Comedie-Francaise.

Space does not allow for a detailed treatment of all of the plays and players of this venerable theatre. Let us therefore look at the company at different periods and see what its activity was. One can imagine how great an upheaval took place within the Comedie at the time of the Revolution in France. The theatre was organized almost as part of the royal household. Eugene Laugier, who has edited a collection of documents relative to the Comedie-Francaise, tells us just how close this link was: "The authority of the first lords extended to

## TAMARA DAYKARHANOVA SCHOOL FOR THE STAGE

takes pleasure in announcing that her

### SUMMER SCHOOL

will be held in association with

## THE DUTCHESS PLAYERS

(from the "Six O'Clock Theatre" N.Y.C.)

CECILWOOD THEATRE

FISHKILL, N. Y.

Producers: Tony Griswold, Joe Stevens  
Director: Fred Stewart

### ALL STUDENTS WILL HAVE OPPORTUNITY TO APPEAR WITH PROFESSIONAL COMPANY

#### Courses:

Applied Acting Technique  
Work on Scenes from Plays  
Pantomimic Improvisations

Vocal Interpretation  
Production Technique  
Directing

### COMPLETE COURSES FOR STUDENTS, TEACHERS, ACTORS

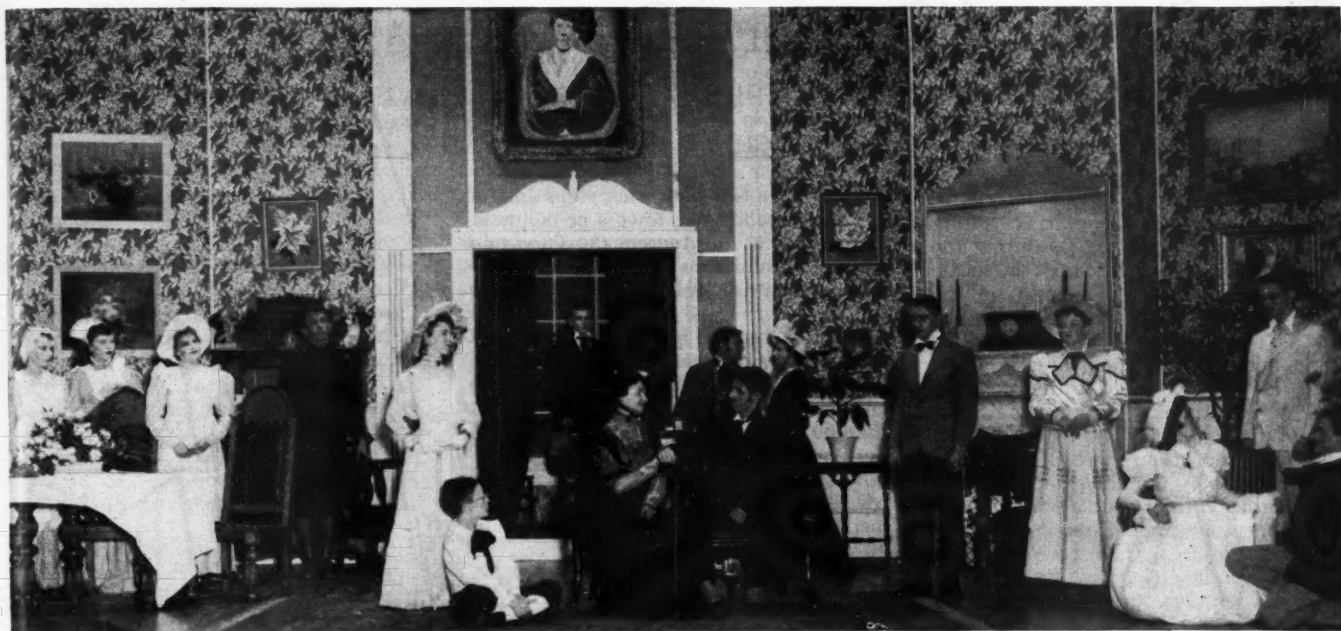
Limited Enrollment

Veterans Accepted

For information: George A. Birse, Gen. Mgr.

27 West 67 Street, New York 23, N. Y. Trafalgar 7-5834





Cast and set of *Life with Mother*, as presented on December 13-14, 1950, by Thespian Troupe  
745, Helena, Montana, High School, Mrs. Doris Marshall, Director.

the smallest details: to debuts, to the naming of staff, to benefits, to the fixing of salaries, to the repertoire, to the distribution of parts. . . . Thus, on October 12, 1772, the Duke of Duras wrote a letter to defend the practice of doubling in the plays of Moliere. . . . M. Amelot reported that the actors must not occupy more than one place in the royal carriage. . . . Nothing was forgotten."

With the Revolution the directorship of the Theatre passed to the Mayor of Paris. Strict measures were passed against the Comedie. Many of the actors were thrown into prison; some condemned to death. Strict censorship was enforced for some time and in 1793 the Theatre was closed. During the following few years great political movements took place both in France itself and in the Comedie. Various segments of the company merged with others. On May 31, 1799, a reunited company opened with a production of *Le Cid* and *L'Ecole Des Maris*. Moliere was re-established upon the boards.

Under Napoleon the first constitution of the Theatre was formulated. Let us look briefly at this most interesting document which was signed in April, 1804. It consisted of 53 articles, and these (in effect) still mark the laws of this organization. They provided for such things as the distribution of shares among the troupe, the regulations of the contracts, the functions of the various officials and technicians, conditions of work (hours of rehearsal, number of performances, etc.). Such a document foreruns many such in the theatre. This has served as the charter of the Comedie as well as for many other theatre companies.

Early in the present century the Comedie-Francaise was in a rather deplorable condition. I have found in the archives of the New York Public Library Theatre Collection a large piece from the New York Press of November 10, 1901, headed, "The Famous Theatre Francais Ruined By Mismanagement." The article detailed how Mounet-Sully and Le Bargey were ruining the organization. One section is worthy of note:

"Ever since the great Napoleon's famous decree of Moscow, which is the charter of the Comedie-Francaise, the full members called societaires, have enjoyed among other privileges that of receiving, reading and accepting or rejecting all plays offered to it by no matter whom. The greatest writers — men like Augier, de Banville, Dumas, Hugo — have not felt humiliated to go and read their pieces to these actors and then pass into the next room to wait in suspense while they voted on them."

The "reformers" were about to change the method of play selection.

The Comedie survived this crisis as it has many others. There is something about theatre tradition — and it persists

to the present day — that makes today's plays less glamorous and exciting than those of yesteryear. Change in the theatre comes only with struggle.

In 1937, another reform movement swept the House of Moliere. Edouard Bourdet (whose play *The Captive* so shocked New York over two decades ago) was appointed Manager. He brought into the organization exponents of the (then) modern movement in the theatre. Jacques Copeau, Louis Jouvet, Gaston Baty, Charles Dullin were among those invited to produce and act in plays with the Comedie. Robert Sten, reporting the development for the New York *Herald-Tribune*, wrote: "Working with the magnificent acting troupe which the Comedie preserved throughout its troubles, they (the above mentioned) are accomplishing something like a real renaissance of the French drama."

During the past two or three seasons new life has come into the theatre via the stages of France. Sartre, Arouilh, Giraudoux are among the French playwrights whose works are finding large audiences in the capitals of the world. These works have not come from the Comedie-Francaise, but without this organization and the service it performs for the French theatre at large, these works might never have come forward. The theatre of France may never have survived so vigorously the strains of World War II. The tradition it sustains keeps drawing new life from more modern influences and in turn infuses the modern trends with the benefit of its experience and heritage. The theatre needs such an exchange. The Comedie-Francaise performs this service for France and for the international theatre.

### The Manhattan Theatre Colony

operated in connection with the famous

### OGUNQUIT PLAYHOUSE OGUNQUIT, MAINE

The oldest summer training base for creative workers in the theatre, offering practical experience in acting, stage craft and allied subjects.

Season ten weeks

June 25th - September 1st, 1951

For detailed information address

Manhattan Theatre Colony Ogunquit, Maine

# The Styles of Scenery Design

## PERMANENT AND MULTIPLE SETS

By WILLARD J. FRIEDERICH

### Permanent Sets

A permanent set is one basic setting which undergoes no changes during the course of the play; the shifts in locale are effected largely by changes in the color, intensity, and focus of the lights. That is, for the various scenes the lights single out different small areas on the stage, leaving the rest of the stage in shadow, and thereby, making the audience oblivious to it. The mood of each scene and the atmosphere of its locale are suggested by the color and intensity of the lights, with of course what limited suggestion may come from the scenery and the stage areas themselves.

A permanent set may be, theoretically at least, designed in any one of the styles already discussed, but the most useful style is usually a combination of formalism and simple suggestive realism, with major emphasis in either direction as the situation demands. Thus, the setting is generally made up of regular flats painted in neutral colors and usually also dark colors: dark gray, deep tan, midnight blue, and even black, with the trim, if any, in maroon, grays, browns, creams, and black. The openings are usually simple arches, straight, Roman, or Gothic; window frames and door shutters may or may not be used. Platforms and step units are almost a necessity for the director's planning of stage pictures.

Curtains may be used in many ways: as backings for the openings; between the scenery pieces if they are placed at intervals around the stage; to finish off the sides, if the scenery is congregated at the rear of the stage; or to circumscribe the entire stage if the scenery itself does not hide backstage. The latter situation occurs when the setting is not of full height or when it is concentrated in the center of the stage in

the form of a few platforms, steps and/or geometric solids like towers or columns, as was the case in *Anne of the Thousand Days*. A minimum of simple furniture pieces, such as stools and benches, may be used; but it is even better to seat the actors on the platforms and steps or on similar places especially worked into the design for that purpose: bases on columns or low ledges and curbs running around the walls or edges of the platforms.

The rules governing the use of a permanent set are simple. The various scenes are located by controlled light in different spots on the stage. The director must be careful to see that the actors keep to the designated areas for each scene and do not step out of the light into the neighboring areas. If the play repeats locales at intervals, the same area must be used consistently for a particular locale. The further geographically removed from each other the locales themselves are, the more widely separated should they be on the stage insofar as possible. The lighting system should be good enough to afford several changes of color for each area so that, if one area is used to suggest several different locales, the changes in color (and intensity) may suggest the difference in places, as well as the mood for each scene. Transitions from one scene to another are usually accomplished by pulling all switches for a blackout, during which characters from the first scene exit and those for the following scene enter and take their places. The curtain is usually closed only between acts.

When the permanent setting is made to appear as non-realistic as possible, it is sometimes called a plastic stage. This is because the scene units are non-representational, three-dimensional pieces:

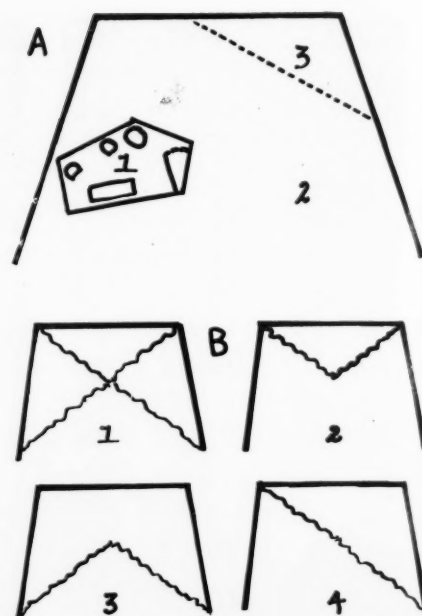


Figure 2: Two variations of the multiple set: (A) the house and meadow for *The Second Shepherd's Play*; and (B) Povel's suggestion of two crossed curtains.

platforms, steps, and simple arrangements of flats, usually without suggestions of doors or windows, that do not suggest realistic architecture. They are assembled as pure design for its own sake, rather than to suggest a real locale. The tone of the whole is then formalistic, because the scenery has only the purpose of providing a playing area on which to arrange picturesquely the cast and possibly of furnishing scenery behind which to hide actors. Broadway's last revival of *The Tempest* used such a setting, although the fact that it was located on a revolving disk stage served to make it more versatile than usual. Such settings are usually located in the center of the stage with curtains serving as boundaries of the acting area.

On the other hand, the permanent set may be bent quite far in the direction of suggestive realism. The scenery is then very definitely combined with regular window and door openings, arches, and realistic furniture and set dressing. The ultimate in suggesting change of locale is attained by actually rearranging, removing, or adding some of the minor elements of the set, such as the platforms, steps, furniture, and small curtains which might back, close, or hide some of the openings or scenery pieces. In a sense then the walls of the setting remain a permanent set while the furniture and dressing and some of the plastic pieces not attached to the walls are shifted, much as they are in a unit setting. The alternating of areas through light changes is maintained as usual. This procedure was the

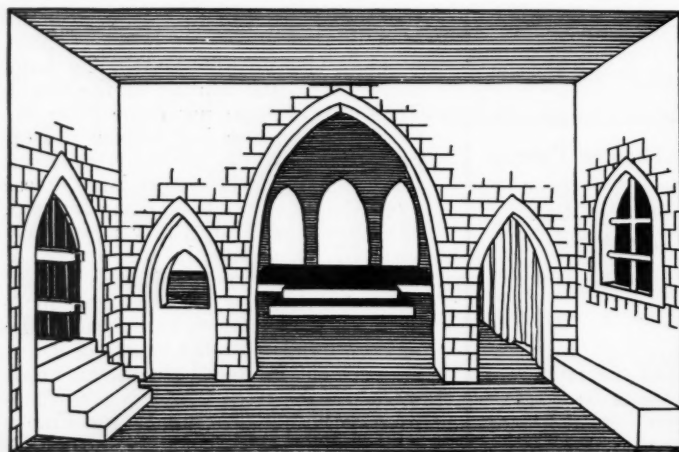


Figure 1: Floor plan and sketch of a permanent set used in a production of Maeterlinck's *Pelleas and Melisande* at Marietta College.

\*NOTE: Drawings reproduced from *Scenery Design for the Amateur Stage*, by W. J. Friederich and J. H. Fraser (N. Y., 1950) by special permission of The MacMillan Company.



one followed for the production of the previously mentioned *Anne of the Thousand Days* and for Evan's production of *Hamlet*. (See photograph)

At Marietta College, Maeterlinck's *Pelleas and Melisande* was recently set according to this method. (See Figure 1.) The stage was divided into halves by a wall which had a Gothic arch twelve feet wide in the center, flanked on one side by a small window five feet from the floor and on the other by a three-by-seven foot door. The rear half, viewed through the large center arch, was used for the outdoor scenes in the garden and forest, on the seashore and battlements, and in front of the cave. The outdoors was suggested by green and blue lights and by throwing tree shadows on the rear wall. Simple impressions of each locale were attained through the arrangement of platforms,

scenery and occasionally a few additional minor pieces; with no or, at the most, only a few changes which are easily and quickly made; and with no worries about storage space. Minimizing and eliminating these problems results in saving time and money, space and facilities, labor and crews, and makes possible a production of an intricate play on stages where realistic individual settings for all scenes would be out of the question. The need for an adequate lighting system is the only drawback.

#### Multiple Sets

The multiple set, actually an adaptation of the market-place setting for the medieval religious play, is in many ways merely an elaboration of the permanent setting. That is, it more completely separates and defines the several playing areas of the stage by such architectural

covered so that one can see through into adjacent areas (*Death of a Salesman*); more elaborate, pleasantly stylized, smaller frameworks which are covered with thin gauze that is opaque when lighted from the front but transparent when lighted from behind (*Summer and Smoke*); full-sized, suggestively realistic, gauze flats, painted or dyed to appear as solid walls until lighted from behind (*A Streetcar Named Desire*); loose-hanging, dyed gauze curtains which may or may not be moved in sight of the audience (*The Glass Menagerie*); theatrical opaque draperies (*Crime and Punishment*); flats, frameworks, and/or partial flats, stylized in perspective and design and theatrically painted (*I Remember Mama*); and many others, depending upon the mood of the play, style of production, size of the stage, and so on.



A permanent set for Weill's *Down in the Valley*, which incorporates in the one setting all the locales required, each in turn being spotted with light while the rest of the stage remained in darkness. Simple changes were occasionally made for the different locales, all in the sight of the audience while the show was going on.

steps, and small geometric cubes and pillars. For the indoor scenes, set in the front half of the stage, black curtains were drawn behind the center arch; this down-center area was sometimes used plain and at other times set with a small platform (on casters) with the throne on it. The D. R. area was comprised of the small window in the center wall and a Gothic door, reached by three steps, on the side wall. The D. L. area used the small door in the center wall and a Gothic window, with window-seat underneath, in the side wall. These various arches and doors became, in turn, the castle gate, the bedroom door, the mouth of the cave, the entrance to the underground vaults, and so on. Lights in the front half were different combinations of blues, lavender, red, magenta, blue-green, and daylight pink.

The advantages of the permanent set, whichever style is used, are obvious: the capacity to set a play of many changes in locale with only one set of

suggestions as walls and such theatrical devices as curtains. Thus the setting shows simultaneously a series of locales as called for in the play: several rooms of the same house (*Voice of the Turtle*, *Crime and Punishment*, *Death of a Salesman*, *Desire Under the Elms*); several rooms in different houses, either on the same street or in entirely different geographical locations (*Comedy of Errors*, *Summer and Smoke*); both the inside and the outside surroundings of a house (*I Remember Mama*, *A Streetcar Named Desire*, *The Glass Menagerie*, *A Moon for the Misbegotten*); and other variations of these same ideas.

The devices used to separate and define these individual locales are many: realistic walls which form complete rooms (*Desire Under the Elms*); cut-down, incomplete walls which merely suggest the whole (*Voice of the Turtle*); constructivistic, regular-size frameworks which show the natural boundaries of the architectural units but are left un-

The drawback of the multiple set is again the need for a good lighting system, in addition to a large enough stage to accommodate the several areas and units. The stage as a whole is also generally more complex in design, and more scenery is needed to complete it, causing an increase in cost, labor, and time. If these factors are no obstacle, however, then the multiple set pays great dividends through the elimination of shifting and the fluidity with which the play flows from one scene to another.

The ingenious designer of course will be able to figure out many simplifications of this basic idea which will make it useful to him with a minimum amount of difficulty. For example, *The Second Shepherd's Play* (See Figure 2-A) might be done with a simple constructivistic framework (all of which may be salvaged and re-used) for Mac's house (1); the rest of the forestage for the meadow where the sheep are grazing (2); and

(Continued on page 18)

## The Radio Program of the Month

By SI MILLS

446 East 20th St., New York 9, New York

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1950-51 school year. Comments and suggestions from readers are welcomed by the Department Editor.

### "SCREEN DIRECTORS' PLAYHOUSE"

National Broadcasting Company — Thursday, 8 P. M. MST

Once upon a time, not very long ago, there was a young fellow named Radio who had a good deal of available hours on his hands. Since he was such a young squirt, he hadn't yet had time to prove what he could do. Besides, he couldn't get around very much. There had been no transportation arranged for getting him about the country; and people in local areas were not inviting him in for a variety of reasons.

#### SCENERY DESIGN

(Continued from page 17)

the rear of the stage (3) for the choir of the heavenly host, arranged on steps and hidden by a scrim curtain until time for the visitation.

Louis Povel of Holland suggests another cheap variation of the multiple set, one that requires a limited amount of shifting. Two pairs of curtains are stretched from opposite corners of the stage to form an "X." (See Figure 2-A) This simple arrangement allows each of the four halves of the two curtains to be drawn separately, one half or several halves at a time, to form many interesting arrangements: an outside corner of a house (1), the inside corner of a room (2), a diagonal wall or street (3), and so on. The addition of simple furniture and plastic scenery pieces, even door and window flats which stand by themselves on scenery jacks, will help to suggest many semi-realistic or non-realistic locales.

In summary, this series of articles has tried to show the many variations, all pointing away from the realistic box interior, which are possible on the amateur stage, regardless of how small, ill-equipped, or limited in budget it might be. And these suggestions are only a few of the more obvious and recognized methods and styles and types of staging; the ingenious designer will undoubtedly find many further variations and combinations of these suggestions which are possible and useful to his particular needs. With them, he can produce the kind of play he would find impossible if he approached it in terms of realistic staging; and by their use he will find further that he has often interpreted it far more accurately than realism could have ever done. Lastly, he will almost always find that he has given a new zest to himself, his producing group, and his audience by stimulating their imaginations along non-realistic lines of theatrical experience.

For one thing, they didn't have any way for him to get in. Like most youngsters, he had not proven his worth, so people were reluctant to spend a good deal of money on receivers. Then the depression came along. Hit the country with an awful bang in 1929. Radio receivers became more and more out of reach of most people; and for a while it was touch and go. Some people even spoke about the little guy dying of malnutrition.

Radio time was cheap then—comparatively. But even so, advertising was not yet the vogue amongst manufacturers. Besides, it cost money to advertise; and the big money was not floating too freely. There were the hardier souls, like the cigarette manufacturer who had a three-hour dance program back in the early '30's. But that was unusual. The more usual situation was to have hour-long programs — for those who did see the sense (or "cents"). There were shows like the Eddie Cantor stanza or *Maxwell House Showboat*, or lots of others.

Then by the 1940's, time on the air had become more expensive; and although there was more money around as the result of the war, advertisers were unable — or unwilling — to sponsor network shows that would spread their

name throughout the country. Nevertheless they had learned that advertising pays, that if they couldn't afford the 60-minute show — both air time and performers had become more costly — they had to compromise and get their product known with a 30-minute show. There was truly a compromise too. Although less time was being used, the pattern had been set. Listeners referred to a program as the *XYZ Hour*, even though it was not an hour-long show. For example, look at today's *Railroad Hour*, *The Telephone Hour*, or *The Contended Hour*.

Look at the radio section of your daily paper and see how many 60-minute programs there are nowadays. Not many; but they are on the increase once again. Of course, they're still a long way from what they were (in number) fifteen years ago; but although the quantity is no greater, the quality is. The engineering of radio has improved and the techniques and the material have shown a marked betterment. A good example of the improved 60-minute show is *Screen Directors' Playhouse*. Let's look at it closely to see what makes it so good.

The unique feature of the program is the fact that those unheralded souls of the movie industry — the directors — get their recognition on *Screen Directors' Playhouse*. Men like Robert Siodmak, Tay Garnett, Lewis Allen, Mark Robson, who are so instrumental in the film world, are introduced to the radio public and given their due importance.

The two people who are the backbone of this show are Howard Wiley, the executive producer, and Bill Karn, the dramatics director. Wiley has been with NBC uninterruptedly since 1932. He has produced some of the finest programs in radio history including the original *Fleischmann Hour* with Rudy Vallee, *Magic Key of RCA*, the *Shell Chateau* with Al Jolson, the Vince Program with John Charles Thomas, and the first NBC Symphony Orchestra concerts conducted by Arturo Toscanini. Wiley came to Hollywood from New York eight years ago. He was appointed production manager of NBC Western Division, but he withdrew from that position to be an active producer again.

Bill Karn, the dramatics director, also has a long career in radio. Born in Tucumcari, N. M., Karn was a staff announcer on WFAA, Dallas, some ten years ago. He originated the *Missing Persons* program which was broadcast from Dallas for eight years. Politics took Karn away from radio for a brief period — he ran W. Lee O'Daniel's successful campaign for governor of the Lone Star State. Then NBC hired Karn in 1946. Recently he wrote and directed Tex Williams' *Western Caravan* show and currently, besides his work on *Screen Directors' Playhouse*, he directs *Dangerous Assignment* starring Brian Donlevy.

Wiley and Karn were thrown together



Howard Wiley (above) executive producer of NBC's *Screen Directors' Playhouse*, and Bill Karn, the program's dramatics director.





Film director Alfred Hitchcock, radio and screen actress Mercedes McCambridge and star Joseph Cotten chat at NBC while rehearsing *Spellbound* for *Screen Directors' Playhouse*.

rather suddenly when NBC decided to present the series some two years ago (January 9, 1949 — first broadcast). They had but three days in which to get the first program on the air, and the team worked practically around the clock. The broadcast, *Stagecoach*, went off so well NBC decided to keep the pair permanently. Today on any show there is no finer working arrangement than between the producer and director on *Screen Directors' Playhouse*.

Actually the behind the scenes activity is quite unique to radio and in large measure accounts for the very high quality of the program. A fairly typical chronology of a show from idea to broadcast is this:

A movie is selected by the Screen Directors committee (composed of board members of the Screen Directors Guild and Don Sharpe, the man who packages the program). A screening of the movie is then held for Wiley, Karn and the assigned writer. Then there is a first, or pre-rehearsal, reading without the screen star. A stand-in is hired who can do a job similar to that of the star. The purpose of this pre-rehearsal reading is to cut the show to approximate time and iron out any bugs in the script. Karn directs this reading while Wiley sits in almost the role of the spectator.

A day or so later the star is present at NBC, and Karn directs the star and the rest of the cast. He handles the whole job of dramatics direction — emphasis, motion, etc.

Meanwhile, and that word "meanwhile" is very important, Wiley is working on the music, selecting the right bridges and musical effects. He is also

concentrating on sound and special effects and other production problems.

Thus Karn brings a fully rehearsed cast to Wiley, who is by then set to put the whole show together. Wiley puts everyone on mike immediately. For instance, Wiley once worked an hour and a half preparing perspective on sword thrusts and sound on a duel between Douglas Fairbanks, Jr., and Raymond Burr in *The Exile*. If the dialogue had not already been thoroughly rehearsed the show would have run into delay and trouble.

Though Wiley and Karn have their special objectives and work separately, they cooperate at all times. They have conferences and aid each other in working out particularly knotty problems.


The value of this split-work is this: The two men devote their full time and energies on each show whereas in every other case in radio one man has the whole hectic job on his shoulders. Each can develop his phase of work thoroughly without being cramped for time.

**SUCCESS** results from  
experience & training

4 stages, complete radio & television  
studios, Touring Co., M.A. BA & non  
degree work acting, set design,  
directing, writing, administration.

TODAY write Gen. Mgr for more info.

**COLLEGE OF THEATRE ARTS**  
44 S. El Molino Pasadena 1, Cal.

  
**PASADENA  
PLAYHOUSE**

School of Drama  
**UNIVERSITY OF WASHINGTON**  
SEATTLE, WASH.

- Complete curriculum leading to B.A. and M.A. Degrees.
- Operating Showboat and Penthouse Theatres.

**GLENN HUGHES, Executive Director**

Wiley, Karn and the main writer, Richard Alan Simmons, have an interesting point of view on how to adapt a movie to radio. They don't attempt to duplicate the movie on the air. Simmons will do everything humanly possible to improve the story, if possible, to change elements around so that the result is pure radio and not a faded copy of the original.

Simmons, incidentally, is just in his mid-twenties. A Canadian, he was hired by NBC as a staff writer — sight unseen. NBC executives merely read the fascinating brochure he presented on himself and they signed him up. Besides writing most of the *Screen Directors' Playhouse* adaptations, he has just been given the job of passing on all NBC shows originating from Hollywood. He reads all scripts on the shows owned by NBC and, if necessary, re-writes them to keep an even high level of quality.

What with screen directors going on the air some interesting and amusing things have occurred. There was the time, not long ago, when Robert Siodmak appeared on the show to introduce and comment on his film success *The Spiral Staircase*. Not being a radio actor, of course he ran into a bit of rough weather.

At the dress rehearsal Siodmak picked up his script and rushed into his lines. In a few seconds he managed to twist and render helpless almost every word on the page. Finally, Siodmak paused, mopped his brow and sheepishly apologized. "I'm sorry," he said, "when we do it on the air, we make better mistakes."

When Sidney Lanfield, one of Hollywood's top directors, was the program's guest when his film *The Trouble with Women* was presented, he informed everyone that he had "mike" fright. Ordering actors around on a sound-stage was nothing compared to facing that microphone. Karn and Wiley and Ray Milland, the show's star, tried to bolster Lanfield. But the director was sure he was going to faint as he had once before in front of the mike. The story, though, has a happy ending. While the men in the booth who throw the cues were perspiring, Lanfield went on to read his lines without an error.

This sort of incident may not be conveyed directly to the listener, but it does reach him in the general tone. That is the strong point of *Screen Directors' Playhouse*. Not only does it choose its dramatizations well, but it does them capably. Each character is at the right place at the right time with the right line. If there is any fluffing, the audience is not made aware of it. The full hour is well handled and is entertaining.

Perhaps the advent of television means that radio has to tighten its belt and work harder. It may even mean that longer radio programs will be the vogue. When such a state of affairs comes about, radio will be a step ahead with its *Screen Directors' Playhouse*.



A Christmas Carol, presented on WPIX Television on December 23, 1950, by the Madison Square Children's Theatre.

## DRAMA FOR CHILDREN

By LOUISE C. HORTON

1751 Webb #205  
Detroit 6, Michigan

This Department has for its purpose the advancement of the Children's Theatre Movement in America. Directors and teachers are urged to report to Miss Horton, for publication in this Department, news of their productions and other significant projects.

Drama for children as a cure, or better still a preventive measure, for juvenile delinquency, is no news to children's theatre people. But usually it is in theory that we talk about it. To see it operating as such in what is called New York's toughest district is news.

The theatre is the Madison Square Children's Theatre and is under the direction of Robert L. Oberreich. It operates through the Madison Square Boys' Club in New York and is doing society a favor.

Some of the toughest kids in danger of getting into serious trouble get into dramatics instead and end up as Robin Hood, prompter or electrician, or singing in a musical revue. "Those interested in the theatre come to the club directly from school," Mr. Oberreich said.

Mr. Oberreich, a veteran, does his sleight-of-hand trick with the kids by means of lead soldiers and this is how he goes about it.

His collection is a rare one, not the usual lead soldiers you can pick up in the dime store. They come from various foreign countries and include knights in armor and other figures in medieval chivalry. Some are valuable works of art by Courtney of London.

The director moves these figures about on a table to show his young actors how the characters in the play are to move. At the start of every reading, each boy is handed a figure (one of the less costly ones) and as he reads his part, he moves the soldier figure about on the table as

he himself will move upon the stage at rehearsal and performance. The boys understand the value of the soldiers and rarely break one.

One boy may play a leading role only once a season. This rule, together with the double or triple cast system, enables the director to use a great many boys and girls to keep up the interest of all, as many as 500 a season.

Occasionally he holds directing classes which add variety to the program. He also takes into consideration the fact that not all children are talented dramatically and many are not interested. But they may be interested in the mechanical end of theatre business. They take turns being stage hands, electricians, carpenters, scene designers, and make-up artists.

Some of the youngsters have actually gone into films, radio or television.

Fourteen plays and a musical constitute their ambitious program every season. The Saturday before last Christmas, this group did *A Christmas Carol* on WPIX, New York Daily News Television. Mr. Oberreich reports that the young Thespians didn't "muff" a line.

In interview for the paper *Show Business*, the director said: "Working in the theatre helps most of these problem children to find themselves. Stagecraft can be a practical answer to the rising tide of juvenile delinquency." He seems to be proving it.

Admission is free. The theatre depends largely on donations.

## Seventh Annual Children's Theatre Convention

July 26, 27, 28, 1951

University of California  
Los Angeles, California

### Teacher-training at Wisconsin State

Wisconsin State Teachers College, River Falls, under the direction of Blanche E. Davis, Head of Speech, offers a great deal of work in children's theatre for elementary teachers. They are interested in training these teachers to use dramatics as an every-day activity in their classrooms. They work with children.

Last fall their fourth graders presented a play in the little theatre, where it was later recorded on tape and broadcast from two radio stations. The speech department hopes to do more of this work.

Their students of the drama also give demonstrations of theatre work, exhibit theatre models, settings, costumes, etc., in talks to the children.

About five plays a year are given by the children under teacher or student-teacher direction. Usually three of the plays are creative and two are formal productions. For January of this year the group scheduled *The Emperor's New Clothes*.

## LONGMANS

suggests for spring:

EASTWARD IN EDEN  
NIGHT OF JANUARY 16th  
MEET A BODY  
THE WHOLE TOWN'S TALKING  
SECOND CHILDHOOD  
ICEBOUND  
BRIDAL CHORUS  
A SWIFT KICK  
THE CALL OF THE BANSHEE  
IT WON'T BE LONG NOW  
THE HILL BETWEEN  
MAGNIFICENT OBSESSION  
WHITE BANNERS  
MY MAN GODFREY  
THE YOUNG IN HEART  
FOUR DAUGHTERS  
THE CLOWN WHO RAN AWAY  
ALICE IN WONDERLAND  
SHE FORGOT TO REMEMBER  
THREE DAMSELS AND A DAM  
DIGGING UP THE DIRT  
BEST YEARS

Ask us to send you a free  
descriptive play catalogue.

LONGMANS, GREEN & CO.

55 FIFTH AVENUE

NEW YORK 3



# THE CHILDREN'S THEATRE PRESS

presents

## A Revised Edition of THEATRE FOR CHILDREN

by Winifred Ward

A complete text-book, covering every detail connected with the organization and operation of a Children's Theatre. Richly illustrated with stage photographs from productions of children's plays all over the country, as well as a number of text figures on costumes, settings, and properties.

This is a veritable encyclopedia of information on the subject of Children's Theatre. Reprinted by popular request from the first edition, published in 1939, it has been revised to include up-to-date information about the present-day Children's Theatre groups in the United States, and the national Children's Theatre organization, as well as an expanded Play List.

**\$3.50**

This book is available from

**THE CHILDREN'S THEATRE PRESS**

CLOVERLOT

ANCHORAGE, KENTUCKY

*Send for our free illustrated catalogue*

### Revived Interest at St. Catherine's

There is a revived interest in children's theatre at the College of St. Catherine in St. Paul, Minnesota, under the direction of Don Stubbs. Using Winifred Ward's *Playmaking With Children* as a text, he now has regular classes for the college students, and planned for production this year Charlotte Chorpenning's *Jack and the Beanstalk*.

### Oak Ridge, Tenn., Very Active

A very active children's theatre is the one at Oak Ridge, Tennessee. A corps of volunteer teachers, with training in

their particular fields, conduct one hour a week courses for a twelve week workshop. The subjects offered the children are music appreciation, art forms and posters, creative drama, advanced dramatics, stage techniques, ballet, modern dance.

They say they hope that it is only the beginning!

### Children's Theatre on Tour

The Children's Theatre of Portland, Maine, reports plans for a very extensive tour of both *Rumpelstiltskin* and

*Seven League Boots* in March-April-May of 1951.

During the year this group conducted creative dramatic classes in cooperation with the Portland Parks and Recreation Department in five Portland schools.

### 125,000 Children Entertained

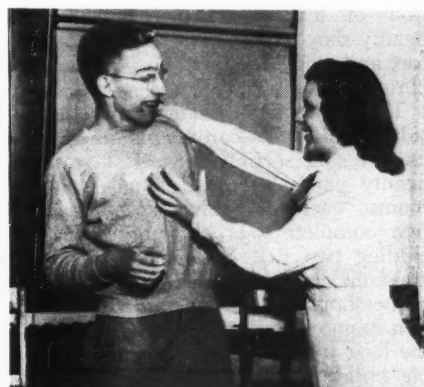
The Grace Price Productions of the Pittsburgh Children's Theatre wrote that they are playing this season to approximately 125,000 children in forty cities in the Tri-State Area of Ohio, West Virginia, and Pennsylvania.



*I Remember Mama*, as presented by Hampton, Va. High School (Thespian Troupe 300), William C. Kramer, director.



Doris Coulter as Huckleberry Finn in a scene from the play presented by Thespian Troupe 124, Jefferson High School, Portland, Oregon, Melba Day Sparks, director.



Sandra Clark and Bill Kelley in a scene from *Our Miss Brooks* as presented by the Sherman Community High School, Goodland, Kansas (Thespian Troupe 974), Ruth McCurry, director.

# SCREEN

By H. KENN CARMICHAEL  
Department of Drama, Los Angeles City College,  
Los Angeles, California

This is the last of a series of seven articles on some of the less familiar phases of motion picture production.

## MAKE-UP AND HAIRDRESSING

Last December the Make-up and Hairdressing Department at 20th Century-Fox Studios received a face-lifting. Ben Nye, genial head of Make-up, had found his patience running out. Space had been at a premium for years; for a long time the Department had shared a large building with the many dressing rooms of company players. With no new separate building in prospect, Ben set about completely to remodel his offices, laboratory, and make-up and hairdressing rooms. Partitions were torn out, doors were either sealed up or cut through, and valuable space, previously taken up by two porches running the length of the building, was walled in.

Today in virtually the same area occupied last year the department of from 30 to 40 skilled artists works comfortably and efficiently in modern, well ventilated and illuminated surroundings. Ben's office itself is a good example of functional design. Occupying what once was open veranda, his office is immediately accessible from the small reception room. (A reception room was unheard of in the old days of make-up, when callers, if they had long to wait, sat in whatever make-up chairs were unoccupied.) Two steps away is the general office with reception window; just across a tiny hall is the office of Irene Brooks, Ben's colleague in charge of the hairdressing section.

Within his office Ben's large desk stands diagonally opposite his pride and joy, the corner that has been transformed into a complete make-up and beauty parlor: linoleum floor section, compact cabinet and drawer space, work counters, fluorescent lighting, stretches of mirror, and Ben's own creation of a combination barber-and-beauty-shop chair, reflecting solid comfort and efficiency in its red leather and chrome trim.

The entire department enjoys the results of the same careful planning. The hairdressing section is the last word in beauty parlors; the individual make-up rooms, each of which accommodates two complete sets of equipment (including two Ben Nye chairs) and two make-up artists, are the cream of barbershops. With unconcealed pride Ben pointed out the two washrooms: the long treks to a remote corner of the big building belongs to the past.

When we entered Ben's office, artist's sketches of 20th's Michael Renny were on the desk. Renny, the English actor who played in *The Black Rose* and *The*

*Thirteenth Letter*, is back from London to appear in *The Day the Earth Stood Still*. Enacting the role of a visitor from another planet, he must have a plausible appearance, yet somehow suggest that he is literally "out of this world." Under Ben Nye's direction, a staff artist had made the portraits we were looking at to suggest hair styling that would do the trick.

This, we learned, is a first step in any special make-up "problem" at 20th. Ben himself is an artist and is able to exact from his staff such ideas on paper as can actually be realized in make-up.



Gene Tierney, as Lilli, and Danny Kaye, as the French flier, in 20th's forthcoming *On the Riviera*. Kay plays a dual role in the comedy, appearing also as an American entertainer.

He was a commercial artist when the depression of the '30's came along. He found work in the photostat laboratory at 20th as a means for existence, then became an apprentice in make-up in 1935; he was accepted as a journeyman two years later and that, says Ben, was the end of commercial art for him. But he can't think of any background that could have served him better in his present position.

The importance of the preliminary study of a make-up problem is apparent in the preparatory work now under way for *Rockabye Baby*. In this production Susan Hayward will enact the three lives of an adopted child as they might have been lived with three different families. The role will be filled by three players, with the younger years played by child actors; Miss Hayward will pick up all three "lives" in the middle 'teens and carry them through to old age.

In the laboratory we saw the original mold that was made directly from Miss

Hayward's face and neck. New techniques of casting have reduced somewhat the discomforts associated with this ticklish business. A mixture of gelatin and asbestos fibre is first applied to the skin in a thin coating; this reaches every tiny feature and yet does not pull the hair when the final cast is removed. The mold is built up to the necessary thickness while the subject breathes through tubes.

Molds used to be made with the subject's eyes closed. This always meant that eyelids of models cast from the original form had to be cut away to give an open-eye appearance. The result was a serious distortion of the features. Ben's craftsmen today bring the gelatin mixture to the edge of the eyelids with the eyes open; the thin application dries quickly; then a paper cap is placed over each eye; the subject then may close his eyes, with the original application of gelatin retaining the shape of the opened lids. On a table we saw four of the ten plaster heads of Miss Hayward that will be made up to represent her character's progression from the ages of 17 to 90.

Already the staff artist was making charcoal sketches of this progression, and another lab technician was applying plastacene to one of the models to suggest advancing age. When the entire sequence has been completed, in full color and with natural hair, and when final approval has been given by the director and producer, the task of transferring the ideas to Miss Hayward herself will begin.

Until recently make-up artists had only grease paint, putty, and collodion to suggest the wrinkles and sagging skin of age. Now the contour and entire shape of an actor's face can be altered through the use of liquid latex. The latex is whipped into a foamy consistency and sprayed into a form, or mold, that has the desired conformation. The form itself is made from one of the plaster heads after it has been built up with the plastacene.

This was the method used to secure the remarkable alteration of Irene Dunne's features in her role of Queen Victoria in *The Mudlark*. For that part Miss Dunne wore literally a latex mask that covered face, neck and shoulders; only her forehead, eyes, nose, chin and mouth were exposed. One such "mask" per day was required, and there were 22 days of shooting. Ben Nye himself went to England to attend to the application.

The latex is flesh-colored, and the thin edges are indistinguishable from the actor's flesh when "welded" to the skin with a thin rubber-like adhesive. Each daily make-up preparation for Miss Dunne's role required two hours of patient and painstaking work.

Ben Nye pretended exasperation with today's screen writers who are in a cycle



# FOR YOUR SUMMER PRODUCTION

"The laugh-packed mystery"

## THERE'S ALWAYS A MURDER

By Ken Parker. Book 85c

WINNER of a nation-wide play contest.

1 Int. 6 W., 4 M.

SAMUEL FRENCH, 25 W. 45, N.Y.C.

of stories that bridge two or more generations. But we could sense his excitement as he described the next major job before him. This is the production of *When the Sun Shines, Nellie*, a tale that starts in 1895 and in which seven principals end up in their seventies at the close of the story in 1945. Eight of the principals appear in no less than four different stages of growing old! The picture will reveal the growth of a small Illinois town through the lives of a group of representative citizens.

We asked whether the director of such a film tried to shoot the scenes chronologically in order to make the job of the make-up staff more simple. Ben Nye smiled ruefully. "Economics come first," he remarked, "and the most efficient production schedules aren't likely to stick to one generation at a time." Consequently, the Make-up Department is prepared to duplicate any make-up job — for any character and at any time.

One of the less intricate but interesting tasks the Department has handled recently was the dual role played by Danny Kaye in the new release, *On the Riviera*. Kaye plays a famous French flier and an American entertainer. The story stems from the likeness between the two men and the impersonation of the Frenchman by the Yankee. Kaye's usually unruly hair has been groomed and parted for the first role — with appropriate moustache and monocle added; for the second role Kaye looks very much like the old Kaye.

Before we had left the make-up laboratory, we had seen the plaster heads of many 20th players, past and present. In the hairdressing section we saw the wig blocks of still other players, each identified by name. Here were work counters, a refrigerator for perishable materials, storage cabinets, and a thermostatically controlled wig-oven for drying freshly dressed wigs. 20th Century-Fox, like other studios, orders most of its women's complete wigs from the Max Factor company, providing detailed specifications for each piece desired. A wig so ordered is purchased and becomes the studio's permanent property. But Ben Nye's staff turns out all the other required jobs, and, when time allows, can produce the most elaborate wig for any picture.

What about job opportunities for aspiring make-up artists? Well, Ben Nye wasn't very encouraging. There are tight union restrictions, and the competition is keen. And there are years of preparation as apprentice and journeyman, with exhaustive examinations to pass. The hairdressers themselves must be State-



Ben Nye, head of the Make-up Department at 20th Century-Fox, was once a commercial artist.

licensed and pass a rigid examination.

Ben gets as far away as possible from people's faces when he has leisure time. He's a freshwater fisherman, and noth-

ing suits him better than a cold mountain stream in the Sierras when the trout are rising to flies. The clock on his desk, a gift from a knowing friend, has a face without numerals; instead, twelve attractive trout flies are imbedded in the plastic dial to tell the hours until the next fishing trip.

Before we left, we asked about something we had seen earlier in the laboratory. "Isn't that a collector's item?" we asked. "Yes, I suppose so," Ben answered, "if anyone collects that kind of thing." We suggested we'd like to have it ourselves, in case it were ever to be disposed of. But Ben Nye assured us that it was one of those things a studio keeps forever. It was a cast of the face and head of John Barrymore.

## Complete STAGE EQUIPMENT

at Reasonable Prices

Knoxville Scenic Studios, Inc.

P. O. Box 1029

Knoxville, Tenn.



THEATRE PRODUCTION SERVICE

Everything for the Theatre

TRAVELER TRACKS  
STAGE CURTAINS  
CYCLORAMAS  
SPOT LIGHTS  
BORDER LIGHTS  
FOOTLIGHTS  
FOLLOW SPOTS  
SWITCHBOARDS  
SOUND EQUIPMENT

RIGGING  
SCENERY  
PAINTS  
BRUSHES  
STAGE HARDWARE  
COSTUMES  
MAKE UP  
GELATINE  
SOUND EFFECTS

THEATRE SERVICE

WORKING MODELS  
SPECIFICATIONS  
CONSULTATION  
PLANS

PLEASE WRITE FOR CATALOGUE

1430 BROADWAY

NEW YORK CITY

LONGACRE 5-7039

## THEATRE ON BROADWAY

By PAUL MYERS

Theatre Collection, New York Public Library,  
New York 18, New York

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Requests should be accompanied by a stamped, self-addressed envelope.

As you read this, the drama critics are about to turn the 1950-51 theatre season over to the historians. A very few productions will open before the new season gets under way on June 1st. At this writing, it is too early to attempt any evaluation of the season. There are still too many openings ahead — some of which might make all the difference between a mediocre and a superior season. To date, however, one must confess that the general note has been one of disappointment. One after another of the season's productions seemed much better in prospect than when seen. Excellent casts under top directors turned in very slipshod jobs. Playwrights from whom one has come to expect great things came up with exceedingly weak scripts. Very little new talent came to the fore and there was a falling off in experimental theatre activity.

One of the most important events of the season was the ANTA Play Series. Whatever the merits of individual productions, the fact that the Series was done is of prime importance. The plays have marked a cooperation between individuals and between organizations which has been most remarkable. This phase of the operation may, in the final estimate, be the most noteworthy feature. During the interval since our last discussion together, three new productions in the Series have made their bows.

Cheryl Crawford, in association with Roger L. Stevens, has produced for the American National Theatre and Academy a new version of Ibsen's *Peer Gynt*. Paul Green, the eminent dramatist and teacher, has reworked the play and made it more understandable to modern audiences. A good cast headed by John Garfield worked under the direction of Lee Strasberg. All in all, this *Peer Gynt* should have been very much better than it turned out.

Ibsen's play is one that has continued to excite the imagination. Composers, painters, designers—all have used themes from the play for their material. Though it has not been produced very frequently in the American professional theatre (principally because of the technical problems involved), the play is a great favorite among our community and university theatres. *Peer*, the iconoclast, the youthful rebel, the sprite does appeal to theatre audiences.

Perhaps the chief ill of the recent production was that those involved were too impressed with the magnitude of the play. One felt that Mr. Garfield was playing a role he had long wanted to

essay, that Mr. Strasberg had always yearned to direct a setting of *Peer Gynt*. Without a doubt, they spent hours over the script before ever stepping upon the stage. Each role was cast as carefully as the exigencies of our theatre allow. The production was so weighed down with all of this reverence and awe that it never was able to get off the ground. This play should soar. The ANTA Play Series *Peer Gynt* merely plodded heavily about the stage.

The next production in the series is a revival of James Barrie's *Mary Rose*. This play is being produced for the American National Theatre and Academy by Helen Hayes. Under the direction of John Stix an excellent cast has been assembled: Bethel Leslie, Patricia Collinge, Leo G. Carroll and Daniel Reed. After this an event of the greatest importance has been planned. As many of you know, March has been designated International Theatre Month. Through the good offices of ANTA and the International Theatre Institute,

American theatre groups are urged to present plays during this month which foster international understanding. This can take the form of plays with such a theme as their subject or by performing plays of foreign dramatists.

Just after the middle of March, Louis Jouvett and his company from the Théâtre de l'Athénée in Paris will bow at the ANTA Playhouse, New York, in Molière's *L'Ecole Des Femmes*. Dominique Blanchard (the daughter of Pierre Blanchard, whom many of us have seen in French film importations) is playing the leading feminine role. The settings have been designed by the eminent French artist, Christian Berard. M. Berard, whose death just over two years ago deprived the theatre of a very great artist, did the wonderful settings for the production of *The Madwoman of Chailloit*. This troupe is already playing on our continent having begun their American engagement in Canada just a few nights ago. Perhaps some of you will be able to see the production before it reaches us in New York. Here is a most exciting theatre event.

I don't want to get too far away from ANTA without mentioning the imposing *ANTA Album*. For the past three seasons this has been one of the top nights. A truly great array of talent is crowded upon the stage of the Ziegfeld Theatre (most generously donated for the occasion by Billy Rose). Entire choral groups from the musicals, great actors and actresses re-creating their most famous roles — all for the benefit of the American National Theatre and Academy. The New York drama critics select the list of scenes suggested for inclusion.

One of the best plays of the season is *Billy Budd*, adapted from Herman Melville's novel *Billy Budd, Foretopman*, by Louis O. Coxe and Robert Chapman. This play was first shown to a New York audience during ANTA's Experimental Play Series in 1949. It was known then as *Uniform of Flesh*. Norris Houghton, who directed the earlier production, has once again served in the same capacity. The title role too is again played by Charles Nolte, who is assuredly one of the most promising of the season's new players. Dennis King adds another superb characterization to his imposing list as Captain Vere.

The action of *Billy Budd* is set entirely aboard the H.M.S. *Indomitable* during August, 1798. It is only one year after the naval mutinies of *Spitzhead* and the *Nire*, and the life of the seaman is hedged about with severity and cruelty. John Claggart, the Master-At-Arms, maintains iron discipline among the men through sadism and intrigue. Corruption is rife and every member of the crew knows the true face of misery. Billy Budd, a raw seaman, arrives on the ship and is able to win many friends through his goodness, his charm and his



## UNIVERSITY OF NEW MEXICO

### SCHOOL of DRAMA

EDWIN SNAPP  
Director

**ACTING . . .** Speech, acting technique, make-up . . . practical experience in major productions playing ten performances each.

**DIRECTING...** Beginning and advanced direction, organization and management . . . student directors in charge of workshop productions.

**PRODUCTION . . .** Stagecraft, technical production, lighting, scene and costume design . . . extensive experience on major productions.

### B.F.A. DEGREE IN DRAMA

for illustrated brochure write Secretary Drama Dept.,  
Albuquerque, N. M.



ingenuousness. The incidents leading up to his killing of Claggart, his trial and sentencing to death are too long and involved to unravel here. This summary of plot is necessary for an understanding of the merits of the play.

The play brilliantly exposes the necessity for the execution. By our knowing his innocence and sympathizing with him, Billy becomes a most touching character. The dramatic contrasts among the characters are magnificently achieved. There is a great amount of action in the play and a lot of cogitation (active and passive). Since the play received moderately good reviews, one wonders why the play has not fared more happily.

Three weeks after the premiere, the producers announced that the play would be withdrawn. Many influential theatre people rallied to the play's support. Thus heartened, Chandler Cowles and Anthony Brady Farrell decided to extend the play for an additional two weeks. Dennis King delivered most effective curtain talks each night and cut-rate tickets were made available to the general public. This had some effect and the run was again extended. As I write, it seems that *Billy Budd* might catch hold and become a hit. It would be too bad if this fine production were forced to close before large numbers of people can see it. I recall that *Tobacco Road*, one of the longest run plays of the American theatre, suffered a similar period of struggle after its opening. Herman Shumlin, the eminent producer and director, inserted an unsolicited ad in the *New York Times* urging audiences to see *Billy Budd*. I can only add my voice to that of Mr. Shumlin. Our theatre needs this kind of play. Let us prove that there are audiences ready to support fine theatre.

The aforementioned Mr. Shumlin has served as the director of *The High Ground*, which Albert H. Rosen produced at the 48th Street Theatre. Charlotte Hastings' play was performed with great success in England as *Strange Sanctuary*, which seems a more appropriate title for the work. It is the kind of thriller which the British theatre does supremely well and which invariably meets with success in the theatre there. To an American audience, it will seem a little too tame as a melodrama. We have become inured to the racy mystery film and the tense radio drama. Though these things exist for the British playgoer too, he looks for something else in the theatre.

The locale of *The High Ground* is a convent a few miles from Norwich, England. It is situated upon a rising and during a flood the villagers take refuge in its hall. Among those marooned there is a young lady, who has recently lost her last appeal against a judgment of death. She had been found guilty of the murder of her brother and, as soon as the water abates, will be taken on and



*Billy Budd*, a new play by Louis O. Coxe and Robert Chapman based on the famous Herman Melville novel, starring Dennis King and featuring Torin Thatcher.

put to death. It would be unfair for me to relate the conclusion of the play; nor shall I.

The play did, at times, seem aimless. One never guessed the outcome (save by deduction of the most likely kind), but it did seem a bit too involved. The production, however, was masterful. In the leading roles, Leueen MacGrath and Margaret Webster were excellent. Miss Webster is a very valid actress. Her stage appearances are too infrequent. I think her Masha in the production of *The Seagull* with the Lunts and her Mary Magdalene in *Family Portrait* are among the outstanding stage characterizations of recent theatre. All of the lesser roles were most capably handled and a salvo of applause should be accorded the ensemble playing of *The High Ground*.

Several interesting productions are scheduled to come along too late for inclusion in this piece. One would not, however, want to conclude these summaries of the season's activities without mention of some of them. The Messrs. Rodgers and Hammerstein will soon see

their newest musical bow in New York. It is indeed already tuning up in the try-out theatres of New England. This is *The King and I*, adapted from Margaret Landon's best-seller, *Anna and the King of Siam*. Gertrude Lawrence will be seen in the leading role.

Olivia De Havilland, whose work in the film has been awarded two Oscars, will make her New York stage debut in *Romeo and Juliet*. Miss De Havilland has been coached in the role of Juliet by Constance Collier, an outstanding Juliet herself not too many years ago. Peter Glenville has directed the production; Oliver Messel designed the settings. Douglas Watson will be seen as Romeo. Jack Hawkins as Mercutio and Evelyn Varden as the Nurse. The play has not been seen professionally hereabouts since Olivier and Vivian Leigh essayed it a decade ago.

Hume Cronyn and Jessica Tandy are preparing a production of Edmund Wilson's *Little Blue Light*. This play has been done at several of the country's experimental theatres, but not as yet in New York. In the light of the author's recent censorship some action is expected and those of us on guard against such occurrences are wary.

A musical adaptation of Betty Smith's *A Tree Grows in Brooklyn* is being readied by George Abbott. Shirley Booth and Johnnie Johnston are doing the leads. Nanette Fabray is heading the cast of *Make a Wish*, a musical based upon Ferenc Molnar's *The Good Fairy*.

All of these productions — and several more — will make their bows before the prizes are awarded and the season is tied up. Then the off-Broadway groups will haul out their wares and the summer theatres will entertain us until the fall. There's never a dull moment for a follower of the drama, I'm happy to report.

1937

1951

## The Vagabond Players, Inc.

10 Wks. Opening June 26

Lake Summit  
Playhouse  
TUXEDO

(near Asheville), N. C.

Apprentices ACT with the famous professional Equity Co. Former students now Equity Vagabond Members

Write for booklet.

Vagabond School of the Drama, Inc.

(Non Profit Educational Institution)



## THE PLAY OF THE MONTH

Edited by EARL W. BLANK

Director of Dramatics, Northeastern State College  
Tahlequah, Oklahoma

This department is designed to assist directors, teachers, and students to choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

**LADIES AND HUSSARS**, three-act comedy in one interior by Alexander Fredro. Six men and seven women. Polish nineteenth century costumes. No royalty. Samuel French, Inc., 25 West 45th St., New York 19.

### Suitability

Not a "military" or "message" comedy. Great appeal to any fun-loving high school or community audience, rural or urban. Adults and students, patrons and parents enjoy it. Cast members have fun and learn much doing it on a large well-equipped or small 8' x 20' stage with but four doors. Nothing objectionable to delete. We condensed most of Major's long-winded oratorical speeches to speed action — we played this as a farce. We cut playscripts from 80 to 50 pages to shorten playing time. Several are now in the National Thespian Loan Library. The trimming of uncut play-book leaves and the deleting of Scene Numbers (each entrance of every character begins another scene) is a bit of a bother.

### Plot

The Major's three sisters arrive to arrange his marriage to one's daughter to keep his estate in the family. She already is secretly in love with his Lieutenant.

### THESPIAN RINGS

New — Beautiful — Official



Finely modeled  
gold-filled insignia  
on a sterling silver shank

#### For Students and Sponsors

Students — 1/10 10kt gold-filled crest on sterling shank . . . **\$5.00**

Sponsors — 1/5 10kt gold-filled crest on sterling silver shank with words "Troupe Sponsor" in the shoulders . . . **\$7.50**

(Prices include excise tax — Ohio orders must add 3% sales tax)

### A RING THESPIANS WILL BE PROUD TO OWN

All orders, including ring sizes and checks made payable to Gordon B. Miller and Co., must be mailed to The National Thespian Society, College Hill Station, Cincinnati 24, Ohio.

Include name and address.

**Gordon B. Miller & Co.**  
Cincinnati, Ohio

His Captain is wooed and won by one of his sisters whose maids have fun flirting with his old gullible sergeants. His Chaplain who from force of habit always says "That won't do" admits at the final curtain "That will do."

### Casting

All characters except maids are Polish type. Hussars are vigorous military men. The Major at 64 is the commanding figure yet afraid of his three sisters: Bossy Orgon, larger and more domineering at 61, sweet Dyndalski — a little smaller and younger, and petite Aniela, youngest and angling for a man — any man. The Captain is a pseudo-worldly officer whose favorite allusion to Aniela

after their spirited horseplay as cavalrymen is "What a woman." Aniela's reiteration of "you promised" ensnares him at the final curtain. The Lieutenant, young and handsome, is the hero whose romance with Zofia, the sweet, innocent young heroine, frees her uncle, the Major, from marrying her as her mother, Orgon, had planned. Zofia gets his estate anyway. These leads have the burden of memorization and comedy business. The other characters have fine opportunities for farce, reaction and pantomime and should be alert for laughs. The Chaplain is well received as a non-denominational without "clericals." The two old but far from feeble sergeants furnish explosive laughs with their duel "over women," their entertainment via cannon fire and cracked bugles which causes all the ladies to faint into the helpless officers' arms and their comedy pursuit by all three flirtatious French maids in unison. These maids sound, look, think alike and act together.

### Directing

The long table at center presents a problem. Characters and crosses must be grouped around it yet not hidden behind it. We used long horizontal crosses and shifted scenes from side to side and corner to corner. Sometimes it served as a barrier between opposing forces. Some comedy scenes were perched atop it as when Orgon began with the Major on one end and by talking forced him across it and off onto the floor at the other end and when Aniela used it sidesaddle for her "horse" when

### MR. FETHERLIN

Mr. Fetherlin, who tells you about this Polish comedy, has an A.B. and B.S. from Ohio Northern and Miami Universities. A member of A.E.T.A., he was delegate to the One World Theatre Conference in San Remo, Italy. He is also a member of Alpha Psi Omega and other speech organizations. For twelve years he was troupe sponsor at Greenfield, Ohio, where he staged this play. At present he is director of radio at Bedford-Greater Cleveland High School, where his radio script of this play will be broadcast when this issue of DRAMATICS appears in local schools.

she tempted the Captain with her pretended "love of horses and everything cavalry-like even a pipe behind the barn." The mood is gay throughout and the tempo always brisk to fast except during the hero-heroine scenes. All episodes mentioned should be pointed up properly by the director of young casts (mine had only three seniors) with audience reaction ever in mind. This is true where with both at cross-purposes the Major proposes to and is accepted by Zofia. We had him hint in one of

## Staging LADIES AND HUSSARS

(As produced at McClain High School, Greenfield, Ohio)

By WYLIE FETHERLIN

his many (a la Moliere) asides to the audience that he was actually trying to "scare her off him." Drill your hussars in military posture, carriage, mien and mannerisms until they "pull rank." No saluting inside but much snapping to attention. Caution youngsters regularly about carelessness with sabers.

### Rehearsals

After one week cutting playbooks and learning customs, relationships and motivations of the characters and several weeks of line rehearsals with blocking out on stage and in scripts and businesses explained and tried out, we rehearsed on stage "with all lines, business and properties but no books."

### Stage Problems

The playbook calls for "four doors at the sides, two in the rear" of a fortress interior. Almost any interior would serve. Our shallow stage and scenery inadequacy would not permit such an arrangement. So we improvised as the set figure shows. Name plates indicated rooms' occupants: "Major" at R., "Chaplain" at U.L.C. and "Capt.-Lieut." at L. When the ladies arrive, Orgon after one look at the signs "took over" and whispered to the sergeants who initiated the hilarity by hurrying off and soon reappearing with signs they "lettered" and substituted with much hammering and many smashed fingers. "Major" was moved to R. corridor and "Orgon-Zofia" replaced it; "Aniela" replaced "Chaplain" and "Dyndalski" moved "Capt.-Lieut." down the L. corridor with "Chaplain." The maids ran in and out of their re-





Six scenes from **Ladies and Huzzars** as staged by Mr. Fetherlin at McClain High School.

spective mistresses' rooms. The sergeants lined off. The room should be embellished with mounted deer and boars' heads, fish, wild fowl, etc. A map of old Poland replete with many varied color pins adorns one wall. Others occupy the table at rise.

#### Personal Properties

Act One: All officers, hunting guns; Gregory, dress tunic for Major; Zofia, bandboxes; Dyndalski, hat boxes; Orgon, "caged bird"; maids, basket of "pups," other cages, suitcases.

Act Two: Officers, suitcases; Lieut., bottle of water; Gregory, pitcher, and maids, glasses of water.

Act Three: Capt., handkerchief and perfume; Chaplain, hat.

#### Lighting

Bright and general for daylight and farce in Acts One and Three. Dimmer for evening in Act Two — "oil lamps" in spots used to brighten acting areas. A sun spot and a moonlight spot on Variac or switch lets in the proper light whenever the exterior door off R. in the entrance beyond the Arch is opened.

#### Costuming

Rented costumes add much to this royalty-free play. Officers wore bright red dress tunics with white cavalry breeches and gloves and black hip boot tops and tall black fur shakos. The sergeants wore similar boots with blue hussar jackets, trousers and caps. Uniforms had brass buttons and correct shoulder

and sleeve insignia. The ladies were garbed in correctly styled high-necked, long-sleeved, tight-bodied silk and satin dresses with bustles and long skirts over many petticoats and pointed high-top shoes, sported fabric gloves, and flourished large floppy hats flouting trailing ostrich plumes over upswept coiffures. In Act Two they needed evening dresses of that period. The younger wore brighter colors. The maids looked alike in black short-skirted French maid outfits with extra long black stockings and ballet slippers.

#### SOUND EFFECT RECORDS

Gennett & Speedy-Q

Write for free catalogue

GENNETT RECORDS

DIVISION OF STARR PIANO CO., INC.  
Richmond Indiana

#### STAGECRAFT SERVICE

Settings and Lighting on a rental basis for all productions. Scenery, Draperies, Hardware and Lighting Equipment supplied for permanent installation.

CHARLES H. STEWART & CO.

6 - 8 College Circle,  
Somerville 44, Massachusetts

#### THEATRICAL GELATINE SHEETS

64 FAMOUS  
Non-Fading COLORS  
Large Size 20"x24"



Rosco Laboratories  
365 Hudson Avenue  
Brooklyn 1, N.Y.

#### Make-up

As the ladies led sheltered existences, their make-up was simplified. They needed little other than general skin coloration and age lines. Hairdressers should do their hair. Their rouge and lipstick were brighter and more sophisticated in Act Two. The hussars were suntanned and all had bristling mustaches. The sergeants, Major and Chaplain, were silver haired and took aging — especially with hands.

#### Budget

Postage .....	\$ 1.50
16 Playbooks @ .75 .....	12.00
Printing and tickets .....	21.50
Costumes .....	65.00
<b>TOTAL</b>	<b>\$100.00</b>

#### Publicity

First I adapted a 30-minute radioplay from the playbook. This was the basis of our stage script, three times as long. If you arrange for a broadcast with your station and secure permission from Samuel French, I can loan you a copy of my radioplay. In addition to news stories, posters, and prevues your Thespians can mail playbills to friends, conduct personal telephone calls, distribute publicity door-to-door, run slides in movies and personals in newspapers and stage spectacular duels in costumes in a prominent store window on main square.



A scene from **Second Fiddle**, as presented by the Miller Senior High School Dramatics Club (Thespian Troupe 643), Macon Georgia, under the direction of Mary Alfrend.

## On The High School Stage

News items published in this department are contributed by schools affiliated with  
**The National Thespian Society**

### Seattle, Washington (Thespian Troupe 1112)

The informal initiation of Thespian Troupe 1112 was held March 16 at the home of Miss Betty Lou Carmichael. Our Troupe did not have enough time to prepare for the formal initiation ceremony as the entire dramatics department was involved in putting on the yearly variety show, *Rascals' Review*. This show was held March 9 and 10, and we had only one week in which to make preparations for our Thespian initiation.

However, the initiation was very nice. Each candidate wore a royal blue robe and held a flaming candle. After each new member had been sworn in, he placed his candle on the table to form a large "T." Our sponsor, Mrs. Bernice Duncan, then suggested each new member should put on a dramatic sketch, proving his dramatic ability. The initiation lasted two hours. We are very proud to be a part of this worthwhile society and shall endeavor to do our utmost to uphold the ideals of The National Thespian Society.—Keith Martin, Vice-President

### Minneapolis, Minnesota (Thespian Troupe 568)

The Academy of the Holy Angels has enjoyed a full and prosperous dramatics schedule this school term. Good theatre

was brought to the Academy early in November by the Players, Inc., of Washington, D. C., when *Arms and the Man* was presented. The Play Festival for Region I followed two weeks later when for the third successive year Holy Angels played hostess to eight Twin City schools—at the same time meriting "superior" rating on their *Menfolk* performance. The traditional Christmas season offering was given by the Junior dramatics class in a presentation of *The Sorrowful Star*. Emmet Lavery's dramatization of *The Song at the Scaffold* was staged early in February by a double cast of Seniors assisted in male roles by the boys from Cretin High School, St. Paul. As a tercentenary celebration of the founding of the Community of the Sisters of St. Joseph —

this anniversary was marked with a double cast by the historical drama *Mother Fontbonne*, named for the foundress of the order. *Our Lady of Fatima*, written by Rev. Urban Nagle, O.P., of the New York Black Friars, was staged by the Juniors in early March.

In April our Troupe initiated 15 candidates into the Thespians. The following plays were cast from the Freshman and Sophomore classes during April: *Always Tell the Truth*, *Scoops*, *The Rebellion of Youth*, and *Too Many Stars*. As a final Senior production, *Find the Girl*, a comedy-mystery in three acts, has been double cast for presentation on May 4, 5, and 6. The students in the Junior class are carrying all female roles in the Cretin boys' play, *The Doctor in Spite of Himself*, by Moliere, and the choral and dramatics students are doing the chorus and the female roles in Cretin's performance of *The Student Prince*, which will be given the week of May 11. Many of our Thespians are planning to attend the Catholic Theatre Convention at Mundelein College, Chicago, Ill., June 13-16, 1951. Sister Charitas is our sponsor.—Sunny Bach, Secretary

### New Braunfels, Texas (Thespian Troupe 1118)

Just organized, this troupe has already attained honors in Interscholastic League contest. Troupe 1118 of NBHS was one of six high schools in this district which participated in a one-act play contest held in San Marcos, Texas, March 30, 1951.

NBHS presented *The Valiant* under the direction of Mr. C. L. Weigel, with the assistance of student director, Jerry Strickland, president of Troupe 1118.

(Continued on page 30)

### School of the Theatre

## University of Denver

Majors in

Acting, Directing, Production

Courses

leading to B.A., M.A. Ph.D.

Campton Bell, Executive Director

DENVER,

COLORADO



STAGE  
DOOR



MR.  
BARRY'S  
ETCHINGS

"Harvey"



SHOP  
AT  
SLY  
CORNER

Jenny  
Kissed Me

I REMEMBER  
MAMA

MY SISTER  
EILEEN

YOU CAN'T TAKE  
IT WITH YOU

DEAR RUTH

ARSENIC  
and  
OLD LACE

YEARS  
AGO

A  
YOUNG  
MAN'S  
FANCY



R  
A  
M  
S  
H  
A  
C  
K  
L  
E  
I  
N  
N



B  
A  
R  
R  
E  
T  
T  
S  
O  
F  
W  
I  
M  
P  
O  
L  
E  
S  
T  
R  
E  
E  
T

THE  
GLASS MENAGERIE

LIFE WITH  
MOTHER

THE  
WINSLOW  
BOY

JUNIOR MISS

LIFE WITH  
FATHER

## Dramatists Play Service, Inc.

TAKES PLEASURE IN ANNOUNCING

The release for high school presentation  
of a new comedy from Broadway

## The Curious Savage

by John Patrick

(Author of The Hasty Heart and The Willow and I.)

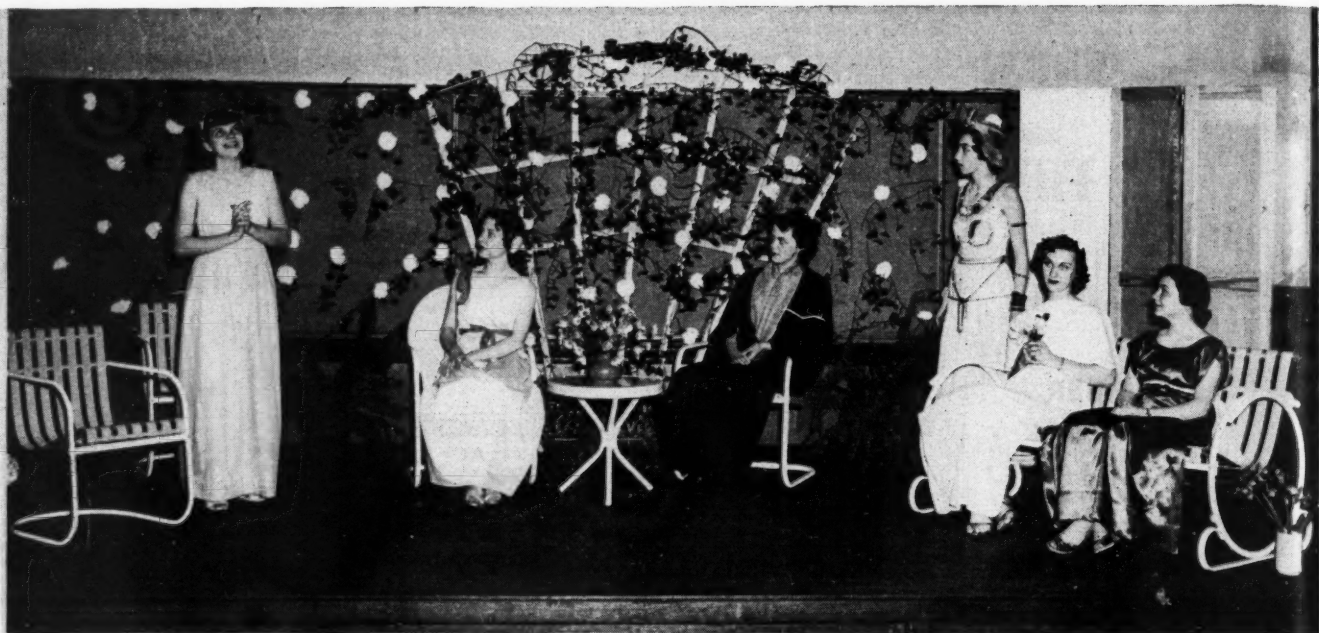
A sentimental satire on the complexities  
of spending a fortune

Acting edition 85c, plus postage.

## Dramatists Play Service, Inc.

14 East 38th Street,  
New York 16, N. Y.

"Package Publicity Campaigns for this and other Plays  
available. Special rate for high schools, \$5.00 each"



When Shakespeare's Ladies Meet, a presentation of Troupe 802, Phillips High School, Birmingham, Alabama, Ottie Huff, Sponsor.

#### ON THE HIGH SCHOOL STAGE

(Continued from page 28)

Judged by an associate professor of drama of the University of Texas, F. L. Winship, the play was rated "superior." This was the first time NBHS, as Troupe 1118, participated in Interscholastic League competition.

In addition to the play rating, individual members of the cast received citations as follows: honorable mention, Jerry Strickland as the prisoner Dyke; all-star cast, Raymond Becker as the warden and Esther Lee Mendlovitz as Josephine Paris. Raymond Becker was named best male actor of the entire contest. Other cast members were Charles Bender as Father Daly, Barry Schmidt as an attendant, and Franz Sichart as the jailer.—Secretary

#### Holt, Alabama (Thespian Troupe 515)

*The Boarding House Reach*, A Case of Springtime, three-act plays; *Foxy Grandma*, Love Hits Wilbur, one-act; Christmas pageant written by troupe sponsor; three one-acts now in rehearsal; best actors, Paul Singleton and Leon Chesnutt; four students awarded Thespian membership, with Maoma Yessick troupe sponsor.—Anna Merle Morgan, Secretary

#### Willoughby, Ohio (Thespian Troupe 220)

Under the direction of Florine Carroll, the O and Bee Dramatics Club presented *Seven Keys to Baldpate*, February 2, 1951, a three-act play. One-act plays given were *Miss Sidney Carton*, *The Last of the Lowries*, *Minor Miracle* and *Thanks to George Washington*. This year the club has used the arena style for presentation of their laboratory plays. They were given at noon in the gymnasium.

Radio plays and readings are very popular with the club this year. Among the plays given were *Cask of Amontillado*, *Happy Ending*, *The Widow of Grizzly Gulch*, and *Some Words With a Mummy*. Readings were *The Murder of Lidici*, *The Cremation of Sam McGrew*, and *Lincoln's Gettysburg Address*.

At least twelve new Thespians will be initiated into the club this year. Theatre parties are a new excitement this year: At the Playhouse the club saw *Harvey*, and the *Detective Story*. We plan to see *Lost in the Stars* at the Karmu soon. The members have decided to put on a children's play in May. This will take the whole club's enthusiasm and creative ability.

Former Thespians Bette Poeter is at the Cleveland Playhouse, Mary Lois Baker is playing a lead in her Freshman year at Stephens College, Ian Cadenhead drew a lead in his first tryout at Harvard. They are all star Thespians.—Carol Calkins, Secretary

#### Wolf Point, Montana (Thespian Troupe 1063)

Plays given by the troupe were *We Shook the Family Tree*, *Sally Takes a Bow*, and *Candy Goes on a Diet*. Readings and dramatizations of poetry were given at the fall meeting and at the Christmas party. The Junior Class gave *Little Women*, and the Senior Class *Double Exposure*.

Five students will qualify for two-year

Thespian membership and twelve as one-year Thespians.—Marie Rathe, Secretary

#### COLLEGE WORKSHOP BEGUN BY THESPIAN TROUPE 421

Under the direction of Miss Elaine Saupp, Troupe Sponsor, Thespian Troupe 421 of Leetsdale, Pa., High School has initiated a new program in its study of dramatic art—the college workshop. The workshop is designed to experience high school students in all phases of college dramatic art; as, make-up application, lighting, sound, scenery building, costuming, and acting—all under the supervision of a student director.

Using the Thespian point system to credit participation in the workshop, a Thespian Board of Directors determined a letter grade at the end of the school year and combined it with the student's English grade. This board consists of the president, vice president, secretary, and two elected members of the Thespian Troupe. All effort in the workshop will be inspected by the Board of Directors, and the Board will also assign crew chiefs to head each phase of work.

Using expressionism as the first experiment of the college workshop program, Thespian Troupe 421 has already scored a success in its recent production of *THE TELL-TALE HEART* by Edgar Allan Poe. Grotesque makeup consisting of clown white applied to the hands and the face and emphasized by red, blue, and brown highlight produced a startling effect under the multicolored lighting of the stage. Scenery, built by the Thespians themselves, was distorted to create the effect of the old man's insane recollection. The actors, acting in pantomime, corresponded their movements with the words of the narrator.

Due to the success of *THE TELL-TALE HEART* Thespian Troupe 421 is preparing to present this one-act pantomime before the public together with two other one act plays. Each of these plays will be a workshop project.

#### GELLER THEATRE WORKSHOP

"Hollywood's Finest"

#### STAGE • SCREEN • RADIO

Training Under Expert Guidance

6040 WILSHIRE BOULEVARD

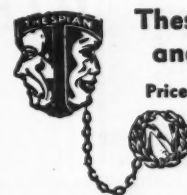
Dept. D. Hollywood 36, California



# INDEX TO VOLUME XXII

October, 1950, through May, 1951

	Mo.	Pg.		Mo.	Pg.
Aldrich, Dorothy E.: "40 Costumes for \$3.17!" .....	May	4	"On the High School Stage," concluding pages, each issue .....	May	32
"Augustin Daly and His Company" .....	Mar.	6	Pearson, Talbot: "Brief Views" .. Apr. 32,		
Baker, Nina J.: Staging <i>The Traitor</i> .....	Dec.	18	Peet, Telfair: Outdoor staging of <i>She Stoops to Conquer</i> .....	Apr.	20
Berkeley Square, Staging of .....	Nov.	12	Pickett, Cecil J.: Staging <i>Berkeley Square</i> .....	Nov.	12
Best Thespian Honor Roll .....	Dec.	22	Pictorial Issue .....	All Jan.	
Blank, Earl W., ed.: "The Play of the Month," q.v. ....			"Playing Shows for Children" .....	Oct.	8
"Brief Views" .....	April	32	Play of the Month, The, Staging of .....		
"Canadian Thespian Troupe 1056 Installed" .....	Oct.	26	<i>Berkeley Square</i> .....	Nov.	12
Carmichael, H. Kenn: "Screen," q.v. ....			<i>Knickerbocker Holiday</i> .....	Feb.	14
Children's Theatre .....			<i>Ladies and Huzzars</i> .....	May	26
"Playing Shows for Children" .....	Sep.	8	<i>Mother Is a Freshman</i> .....	Mar.	16
"Drama for Children" .....			<i>Never Been Kissed</i> .....	Oct.	20
Nov. 20, Dec. 20, Apr. 18, .....	May	20	<i>She Stoops to Conquer</i> (Outdoor) ..	Apr.	20
Children's Theatre Conference (Report) ..	Oct.	28	<i>The Traitor</i> .....	Dec.	18
Conroy, Tom: "A Look at Playwriting" ..	Dec.	3	Prins, Ruth Balkema: "Playing Shows for Children" .....	Oct.	8
"40 Costumes for \$3.17!" .....	May	4	Radio Program of the Month, The .....		
De Marco, Norman: "So You Want to Act" ..	Feb.	2	Oct. 22, Nov. 14, Dec. 12, .....		
Donahey, Jean E.: "Ernest Bavely Memorial Dramatic Arts Conference" .....	Oct.	11	Feb. 18, Mar. 18, Apr. 24, .....	May	18
"Echoes from the Architecture Conference" ..	Nov.	18	Reed, Frieda E.: "Troupe 1000 Televises 'Alice'" .....	Feb.	4
"Ernest Bavely Memorial Dramatic Arts Conference" (Report) .....	Oct.	11	"Richer by Experience" .....	Mar.	4
Fetherlin, Wylie: Staging <i>Ladies and Huzzars</i> .....	May	26	Ross, Maude: Staging <i>Knickerbocker Holiday</i> .....	Feb.	14
"Fibber McGee and Molly" (Radio review) ..	Nov.	14	Rubin, Joel E.: "Stage Lighting for High School Theatres," q.v. ....		
Florida State Regional Conference (Announcement) .....	Apr.	3	Samples, M. David: "Notes for the Beginning Actor" .....	Nov.	3
Friederich, Willard J.: "The Styles of Scenery Design," q.v. ....			"Screen" .....		
"Good Plays Carry Royalties" .....	Nov.	2	"Search for a Story" .....	Oct.	24
Haaga, Agnes: "I Teach Creative Dramatics" .....	May	6	"Digging out the Facts" .....	Nov.	16
"Hallmark Playhouse" (Radio review) ..	Apr.	24	"Of Art and Plaster" .....	Dec.	16
"Halls of Ivy" (Radio review) .....	Dec.	12	"On Costuming" .....	Feb.	20
Hill, Florence E.: Ohio Regional Dramatic Arts Conference .....	Feb.	24	"On Properties" .....	Mar.	20
Hogue, Hubert, Staging <i>Never Been Kissed</i> ..	Oct.	20	"Cut and Splice" .....	Apr.	14
Horton, Louise C.: "Drama for Children," see Children's Theatre .....			"Make-up and Hairdressing" .....	May	22
"I Teach Creative Dramatics" .....	May	6	"Screen Directors' Playhouse" .....	May	18
Index to Volume XXII .....	May	31	"Search for a Story" .....	Oct.	24
"Irving and the Lyceum Theatre Company" ..	Feb.	6	Seltzer, Dan: "Shakespeare at Beach High" ..	Apr.	6
"It Can Be Done!" .....	Apr.	4	"Shakespeare at Beach High" .....	Apr.	6
Jenkins, E. Valerie: "Richer by Experience" ..	Mar.	4	<i>She Stoops to Conquer</i> , Staging of .....	Apr.	20
<i>Knickerbocker Holiday</i> , Staging of .....	Feb.	14	"So You Want to Act" .....	Feb.	2
"La Comedie-Francaise" .....	May	14	"Stage Lighting for High School Theatres" ..		
<i>Ladies and Huzzars</i> , Staging of .....	May	26	Oct. 4, Nov. 6, Dec. 8, .....		
"Look at Playwriting, A" .....	Dec.	3	Feb. 10, Mar. 10, Apr. 14, .....	May	12
McCarty, E. Clayton: "Using the P. A. System for Radio Instruction" .....	Dec.	4	"Styles of Scenery Design, The" .....		
Midcentury Speech Conference (Announcement) ..	Dec.	2	Stylization .....	Oct.	6
Miller, Leon C.: "Canadian Thespian Troupe 1056 Installed" .....	Oct.	26	Expressionism .....	Nov.	4
Mills, Si: The Radio Program of the Month, q.v. ....			The Unit Set .....	Dec.	10
Television: Techniques and Appreciation, q.v. ....			Curtain Sets and Curtains .....	Feb.	8
Morse, Thomas A.: Staging <i>Mother Is a Freshman</i> .....	Mar.	16	False Proscenium and Screen Sets ..	Mar.	12
"Moscow Art Theatre, The" .....	Apr.	8	Prism and Minimum Sets .....	Apr.	10
<i>Mother Is a Freshman</i> , Staging of .....	Mar.	16	Permanent and Multiple Sets .....	May	16
Myers, Paul: "Augustin Daly and His Company" .....	Mar.	6	Swanson, Don C.: "Thespians Act in Passion Play" .....	May	8
"Irving and the Lyceum Theatre Company" ..	Feb.	6	"Television: Techniques and Appreciation" ..		
"La Comedie-Francaise" .....	May	14	Brief Technical Details .....	Oct.	14
"The Moscow Art Theatre" .....	Apr.	8	The Television Picture .....	Nov.	8
Theatre on Broadway, q.v. ....			Settings for Television .....	Dec.	6
"My Friend Irma" (Radio review) .....	Oct.	22	Programs .....	Feb.	12
Newly-Elected National Thespian Officers ..	May	3	Writing for Television .....	Mar.	8
<i>Never Been Kissed</i> , Staging of .....	Oct.	20	Television and Education .....	Apr.	12
Newscastrs (Radio review) .....	Feb.	18	Television: Past, Present, Future ..	May	10
Northwestern Regional Conference (Announcement) .....	Oct.	2	"Theatre on Broadway" .....		
(Report) .....	Mar.	14	Oct. 16, Nov. 10, Dec. 14, .....		
"Notes for the Beginning Actor" .....	Nov.	3	Feb. 22, Mar. 22, Apr. 22, .....	May	24
Obee, Harold B.: "Echoes from the Architecture Conference" .....	Nov.	18	Theatre Screen Guild (Radio Review) ..	May	18
Ohio Regional Dramatic Arts Conference (Announcement) .....	Oct.	3	"Training High School Actors for College Dramatics" .....	Mar.	2
(Report) .....	Feb.	24	<i>Traitor, The</i> , Staging of .....	Dec.	18
			"Thespians Act in Passion Play" .....	May	8
			"Troupe 1000 Televises 'Alice'" .....	Feb.	4
			"Twenty Questions" (Radio review) ..	Mar.	18
			"Using the P. A. System for Radio Instruction" .....		
			Dec. 4 .....		
			"What's New Among Books and Plays" (Reviews), last page, each issue ..		
			Wilde, Percival: "Good Plays Carry Royalties" .....	Nov.	2
			Wilson, George Z.: "It Can Be Done!" ..	Apr.	4
			Zimmerman, Joe: "Training High School Actors for College Dramatics" .....	Mar.	2



Thespian Jewelry and Stationery

Prices effective 8-1-49

Official 10K	Pins	Charms
3 Sapphires .....	\$5.50	\$5.50
3 Pearls .....	5.50	5.50

Official, gold plated		
Plain .....	1.50	1.50

Guards (Additional)	Sterling	Gold Plated
Official, N .....	\$0.75	\$0.75
Official, Wreath .....	0.90	0.90

Keys	Sterling	Gold
Official, plain .....	\$2.00	\$2.25
Add 20% Federal Tax and any State Tax		

All orders must be sent directly to  
The National Thespian Society  
College Hill Station, Cincinnati 24, Ohio

SPECIAL THESPIAN STATIONERY	
#1225 White Vellum .....	2 quires
flat 7 1/4 x 10 1/2 .....	\$2.30

Postage included on cash orders,  
Minimum order, 2 quires.

Official Jeweler to National Thespian Society  
**L. G. BALFOUR COMPANY**  
ATTLEBORO, MASSACHUSETTS



## FOR SOUND EFFECTS

That assure a perfect professional performance by providing maximum realism.

## MAJOR SOUND-EFFECT RECORDS

Meet Every Stage  
Production Need

All Major Sound Effect Records are 10-inch, double-face, lateral cut, 78 R. P. M. They are recorded from life on film, then waxed; Quick-cued wherever advantageous. Playable on any phonograph or turntable.

Write for FREE Catalog — Today

## MAJOR RECORDS

DISTRIBUTED BY  
**THOMAS J. VALENTINO, Inc.**

150 West 46th St., Dept. DM-1  
New York 19, N. Y.

CANADIAN DISTRIBUTOR:  
International Recording Service  
42 Lombard St., Toronto, Ont., Canada

# BRIEF VIEWS

## CROWN PUBLISHERS New York City

**Actors on Acting**, edited by Toby Cole and Helen Krich Chinoy. Whether or not actors are capable of putting down on paper the reasons which make them excellent in their art is a question never to be answered with certainty. But here is a magnificent job of research which makes available in many cases for the first time what the great players have thought and do think about their methods. It makes good reading whether or not the book is picked up by teacher, student, or plain theatre-lover. From Plato and Aristotle, both of whom had much to say that is still valid and timely, down to John Gielgud, Paul Muni, and José Ferrer the selections are compelling in their honesty and frankness. George Henry Lewes, though only an amateur actor (he played with Charles Dickens' company for a few months) is represented by a selection from his famous **On Actors and the Art of Acting** and, just as the guest is a better judge of a dinner than the cook, he manages to get to the heart of the matter rather more directly than the actual practitioners. But it is always interesting to read what the players think it is that "makes them tick" and most of them, as exhibited in this book, are far from tongue-tied. This is definitely advanced reading, but there should be a copy on every school library shelf. Nothing else quite like it has yet been put between covers.

## DRAMATISTS PLAY SERVICE, INC. 14 East 38th St., New York 16, N. Y.

**The Silver Whistle**, a comedy in 3 acts, by Robert E. McEnroe. This is the play which opened in New York in late fall of 1948 after several poorly-received try-outs in Pittsburgh and elsewhere. But Jose Ferrer's faith in the play, matched by the author's, plus a deal of re-writing, built it into a stunning success on Broadway. This is the final, successful version, now available for the first time, and cordially recommended to groups who have a flair for character make-up and some understanding of what goes on inside the minds of older folk. It is not easy, but it should be rewarding.

## THE NORTHWESTERN PRESS 315 5th Ave. S., Minneapolis, Minn.

**Microphone Technique for Radio Actors**, by Melvin R. White. A small enough book, this, but concentrated good sense. No illustrations of studio signals take up space, which instead is devoted to a good glossary of radio terminology. Those things must be learned from a book; signals are grasped quickly enough in actual practice. Mr. White has added a number of genuinely useful short passages in explanation of different microphone techniques which are excellent for practice in getting friendly with the "mike."

## IVAN BLOOM HARDIN COMPANY 3806 Cottage Grove, Des Moines 11, Iowa

This company is at its best when handling its specialty, the reading or monologue. We have just read twelve of such short pieces, including a clever condensation of a scene from **Pierre** Patelin, the execution scene from **Joan D'Arc** by P. J. Barbier, **The Little Match Girl** by Hans Anderson and the apple-shooting scene from **William Tell**. The latter suffers by being written in pseudo-Shakespearean-cum-King James version English, quite unnecessary pomposity in this day and time. The others do not make this mistake and are the more readable in consequence. Dad, the Great Mathematician is not new but is always laughable. Mark Twain's **Stolen**, a **White Elephant** and a scene from Sheridan's **The Rivals** are both good comedy pieces in a very differing

By TALBOT PEARSON

manner. The other five are routine, neither better nor worse than the average of this type. No royalty.

## ELDRIDGE PUBLISHING COMPANY Franklin, O., and Denver, Colo.

**School for Marriage**, comedy in three acts, by Albert Johnson; 5 m., 7 w.; royalty \$10.00. Provided the casting file contains the name of a mature-looking male able and willing to portray a movie idol of the Gary Cooper type, the rest will be easy. This is a charmingly, wittily written little play with no particular novelty in the plot but with clever dialogue to be spoken by very acceptable people. Scene

is laid in Laguna and the play suggests sunshine and sea breeze. With the above-mentioned limitations of casting in mind, the play is warmly recommended as a literate and charming piece of entertainment.

## THE DRAMATIC PUBLISHING CO. 1706 South Prairie Ave., Chicago 16, Ill.

**Our Miss Brooks**, comedy in 3 acts, by Perry Clark; 5 m., 12 w.; royalty, \$35.00. Miss Brooks, against her better judgment, is compelled to stage the class play and to compete for the use of the only possible boys with the basketball team, and for rehearsal space and time with the band instruments and their genial cacophony. The principal is no help; and a devoted mother, who doubles as wife of the school board president, makes matters no better. Nevertheless thanks to Miss Brooks' tact, humor, and persistence, the play goes on and seems slated for success as Mr. Clark's curtain falls. A clever play, if your principal and school board members are good sports.

## ● SPEND A PENNY FOR OUR THOUGHTS!

If you are a dramatic group director of a church—school—college—or other organization — it costs but a penny to get the benefits of our 80 years of "know-how" • 100,000 costumes • 200 experts on...

## COSTUMES FOR YOUR NEXT PLAY

### ➡ SEND US A PENNY POSTCARD, TELLING US:

1. **WHAT PLAY** your group plans to produce
2. **WHEN** your production is scheduled
3. **YOUR GROUP'S NAME**, address, and your name

### ➡ AND WE WILL SEND YOU: (without cost or obligation)

1. **AN EAVES COSTUME PLOT** for your play, along with exact layout of (a) the times (b) the place of action (c) the costume changes for every character and (d) an easy-to-visualize description of every costume.
2. **MEASUREMENT BLANKS** and other helpful data, and...
3. **AN ESTIMATE OF THE EXACT COST**



## EAVES COSTUME COMPANY, Inc.

151 153 WEST 46th STREET • EAVES BUILDING • NEW YORK 19, N. Y.

- **EAVES**—America's largest renting costumer—maintains a special department that caters to private schools, colleges and church groups. Reasonable rates.
- "COSTUMES BY EAVES" • A Famous By-Line of the Theatre for Over 80 Years



s  
-  
e  
d

y  
s  
r  
h  
e  
r  
;  
e  
s  
'  
n  
s  
l  
i.

SE